


History News



AMERICAN ASSOCIATION FOR
STATE AND LOCAL HISTORY
Volume 40/Number 11
November 1985

FOUR DOLLARS

The Maine State Museum
opens a major exhibit on the
state's manufacturing history

The Summit County
Historical Society presents
John Brown—the legend and
the man

The Chicago Historical
Society tunes in to old-time
radio

HISTORY UPDATE

SENATE BILL S.1264 for the reauthorization of the National Endowment for the Humanities, the National Endowment for the Arts, and the Institute of Museum Services passed the full Senate with only minor technical changes in the existing bill. The agencies were reauthorized for five years with appropriations to continue at FY 1985 levels during FY 1986. The bill includes 4 percent increases for the agencies each year in 1987 and 1988, and for 1989 and 1990 it provides for such sums as may be necessary. The National Museum Act was not reauthorized in the bill. Although NMA may receive funding for 1986, it is unclear whether it will be funded beyond next year unless it is reauthorized.

THE SENATE COMMITTEE ON APPROPRIATIONS has recommended the following FY 1986 funding levels: NEH, \$139.478 million; NEA, \$162.9 million; IMS, \$15.870 million; state historic preservation offices, \$21.070 million, and \$4.410 million for the National Trust for Historic Preservation. As reported in the September issue of HISTORY NEWS, the House has passed its version of the appropriations bill, which calls for the following funding levels: NEH, \$139.478 million; NEA, \$166.660 million; IMS, \$21.560 million; state historic preservation offices, \$20 million; NTHP, \$4.410 million, and \$793,000 for the NMA. After the Senate votes on its version of the appropriations bill, the differences in its bill and the House's bill will be worked out by a conference committee.

THE SENATE SUBCOMMITTEE ON CRIMINAL LAW has taken no further action on the McClain Bill, which would make it a federal offense to transport stolen archaeological and cultural property valued at more than \$500. However, Senate bill S. 1523, introduced by Senators Charles Mathias (R-Md.) and Lloyd Bentsen (R-Texas), and House bill H.R. 2389, introduced by Congressman Richard Gephardt (D-Mo.), would impose a statute of limitations on foreign governments that bring civil suits, in the United States, against owners of cultural artifacts. The bills, known as the Cultural Property Repose Act, would protect, after two years, institutions that openly displayed objects or publicized their acquisition. Private collectors would be protected after five years if for three of those years they publicly exhibited or publicized acquisition of objects, and owners of artifacts used privately would be protected after ten years unless a foreign government could prove the artifacts were illegally removed from the country of origin.

THE SENATE COMMITTEE ON LABOR AND HUMAN RELATIONS held a hearing on Oct. 2 for Edward Curran, President Reagan's nominee for chair of the National Endowment for the Humanities. The committee is expected to reach a decision around the beginning of November. Curran is the current deputy director of the Peace Corps and the former director of the National Institute of Education, the research agency under the Department of Education. During the hearing, Senator Lowell P. Weicker (R-Conn.) said, "God knows if you won't get in there and find more members of the 'left' and decide that abolishing the agency is the way to deal with it," according to an October 3, *Washington Post* article. Weicker was referring to Curran's 1982 letter to President Reagan in which he advocated the abolition of the National Institute of Education, which he directed at that time.

THE NATIONAL ENDOWMENT FOR THE HUMANITIES approved in August a total of 55 grants in its Division of General Programs. For Humanities Projects in Media, NEH awarded 32 grants totaling \$4,101,707. For Humanities Projects in Libraries, NEH approved 20 proposals for a total of \$1,488,150, and for Humanities Programs for Adults (Program Development), the endowment awarded three grants for a total of \$203,744, making a grand total of \$5,793,601.

DEC. 9 IS THE DEADLINE for submitting applications for grants from the Museums and Historical Organizations Program of the National Endowment for the Humanities. The deadline applies to projects beginning on or after July 1, 1986. For information or guidelines, call the Museums and Historical Organizations Program, (202) 786-0284.

THE NATIONAL MUSEUM ACT, administered by the Smithsonian Institution, announces a Dec. 14 deadline for submitting grant proposals for 1986 for the following programs: Services to the Field; Special Studies and Research; and Stipends to Individuals for Conservation Studies. Funds from the Service to the Field program cover all or part of the costs of assistance and service programs. Museums and museum-related organizations, institutions, and associations are eligible for support under this program. Grants awarded through the Special Studies and Research program support original research projects and studies on critical museum problems. Proposals addressing issues in museum conservation and those involving innovative techniques are given priority. Grants through the Stipends to Individuals for Conservation Studies program are awarded to individuals pursuing advanced studies and training in museum conservation.

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COVER: The Maine State Museum opened last month a new exhibit on the history of manufacturing in the state. For an article on the exhibit, "Made in Maine," and how its development has changed the museum, see page 6. Cover photograph by Greg Hart, courtesy of the Maine State Museum.

Eastern Illinois University

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LETTERS

Timely concern

As a museum registrar, trained as a curator and historian, I found "What's in a Name?" (August 1985 HISTORY NEWS) timely and a bit disconcerting. Robert Chenhall's *Nomenclature* is an invaluable contribution to the museum field. But *Nomenclature*—even revised—is still just the first step in the computerization of collections management information.

It is certainly important to standardize categories, classes, and object names, but it is equally important to have uniform terms for materials, manufacturing techniques, styles, and historical periods. Perhaps more challenging is the historical, ethnographical, archaeological, or artistic relationships between objects.

Nomenclature can do wonders for

manual registration systems of numerical files and object-name catalogues, but computer systems can do so much more. I am concerned that small museums will rely solely on *Nomenclature* and will not try more ambitious classification techniques, such as identifying interpretive themes and creating standardized labels for them. Staff could then cross-reference and retrieve objects from the database by using the interpretive themes.

Since considerable time must be invested in inventory and data entry, it seems important to let the computer do as much as it can.

THERESA E. HANLEY
REGISTRAR
THE MISSION INN FOUNDATION
RIVERSIDE, CALIFORNIA

FROM THE DIRECTOR

On to Oakland!

Right now, do yourself a favor and block out on your calendar these dates: September 30 through October 3, 1986. That's the time of the AASLH annual meeting next year in Oakland, California. And if it's anything like the meeting we just concluded in Kansas, it will be worth every nickel you can scrape up between now and then to get yourself there.

"What?" you say, "after all your worries, Jerry, that Topeka would seem less than the convention center of the world and nobody might come to the AASLH meeting there?"

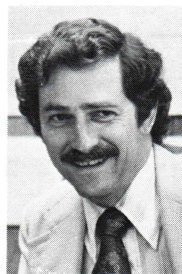
Well, let me confess that I spent much of the Topeka meeting walking around knee-deep in humble pie. We drew more than 600 registrants there, one of our largest gatherings ever. And as nearly as I can find out everybody there had a great time. People kept telling me how useful and informative the program sessions were, how much fun they had on tours, at receptions and special events, and how we ought to reprint in HISTORY NEWS the

speeches we heard from Walter Menninger of Topeka's famed Menninger Foundation and Kansas Governor John Carlin.

So, herewith I ask forgiveness and offer gratitude to those who made the meeting work so well: the Kansas State Historical Society, which put a lot of money as well as staff work into giving us a great time; the local arrangements committee, chaired by Joe Snell, executive director of that society; the program committee, chaired by Reed Whitaker, head of the National Archives branch in Kansas City; Bob Richmond, AASLH president, who told me all along not to worry; and my own staff at AASLH, particularly our annual meeting coordinator, Jim Gardner.

Already Tom Frye, chief curator of history at the Oakland Museum, is at work with his committee on local arrangements for our California meeting next year. And the program committee, chaired by David Hooper, the Arizona state archivist, is seeking your recommendations for the program. They don't intend to be outdone. And I've been cured of doubt. We will have another great meeting next year. Plan now to be a part of it!

Jerry George



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Design by S. Randal Whittington

We produced this poster to tell museum and historical agency personnel how valuable the AASLH is to their professional and volunteer work. But when we showcased it at the AASLH Annual Meeting in September, we received so many requests to purchase the poster that we decided to offer it for sale.

This handsome, blue and beige 30" x 22" poster will make an attractive addition to your office, museum workroom, or home.

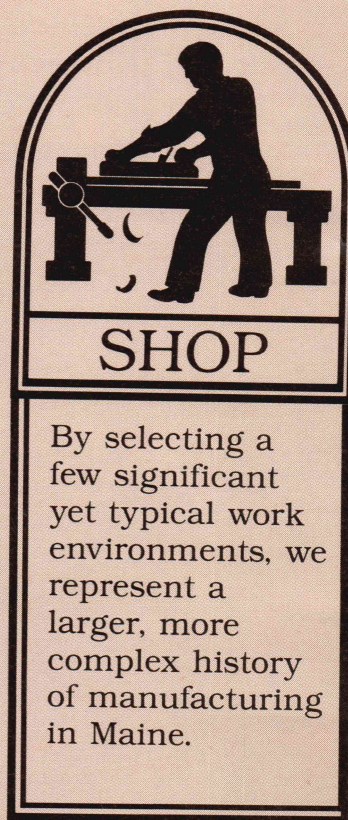
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Made in



Maine

*New England's only state museum
presents a history of
manufacturing in Maine*



By selecting a few significant yet typical work environments, we represent a larger, more complex history of manufacturing in Maine.

**BY PAUL E. RIVARD AND
MARILYN NORCINI**

On October 20, after six years of planning, collecting, and construction, the Maine State Museum opened the most object-intensive and strongly thematic exhibit it has ever built. From the

Paul E. Rivard is director of the Maine State Museum in Augusta, and Marilyn Norcini is head of the museum's interpretation and public programs.

beginning, we based "Made in Maine" on an analysis of collections, space, and historical research. The exhibit is the single-most important visual change in the museum, and, essentially, it has redefined the museum for both the public and the staff.

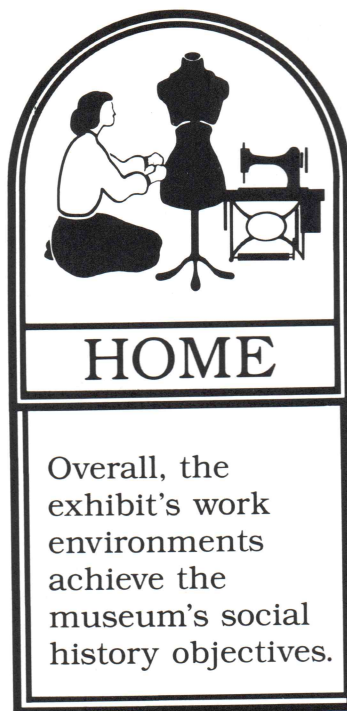
Thematically, the exhibition offers a broad view of 19th-century manufacturing activity in Maine and uses a sizable complement of significant artifacts. In

The Maine State Museum's new exhibit on manufacturing history uses typical work environments to represent the diversity of work in the state. The setting, shown at left, represents a furniture maker's workshop in the 1820s.

itself, such an exhibition may not be news. However, by taking a closer look at the planning and construction of "Made in Maine," we see a deeper restructuring of the museum's basic philosophy and a demonstration of how collections-oriented planning can foster—rather than handicap—the development of themes, ideas, and educational strategies.

At work in Maine

"Made in Maine" is publicly known by its primary visual and interpretive components—twelve work environments. The re-created historical environments present concise portrayals of the everyday work experiences of Maine's men, women, and children who manufactured products mostly in the 19th century. Specifically, the work environments show: winding yarn and weaving tape in 1820, sewing clothes in 1880, making shoes in 1850, working metal in 1870, making furniture in 1820, making patent rifles in



1816, making bamboo fishing rods in the first half of the 20th century, fulling and dressing woolen cloth in 1830, woodworking by waterpower in 1820-1890, melting iron for casting in 1890, carding and spinning wool in 1850, and weaving cloth on power looms in 1890.

By selecting a few significant yet typical work environments, we represent a larger, more complex history of manufacturing in Maine. One waterpowered woodworking mill environment, for example, symbolizes the prevalence of mills in the state; one textile factory environment symbolizes all factory production in the state. Cabinetmaking and blacksmithing represent all genres of shop production, which historically included coopering, wheel making, and others, which we do not present in the exhibit. Overall, we have attempted to be comprehensive without being encyclopedic.

In the museum, the work environments



Greg Hart, courtesy of the Maine State Museum

Another of the Maine State Museum exhibit's typical work environments depicts sewing in the home during the 1880s. The museum has divided the twelve work environments into four main categories: work done in the home, in shops, in factories, and in mills and furnaces.

function as historical period-room settings or anthropological habitat groups. The environments are full-scale, three-dimensional models based on documented places of manufacturing in Maine.

In creating the exhibit, we tried to show how work is a basic human behavior within the context of time (as seen by changing technologies, materials, and styles) and the context of space (as seen by re-created 19th-century homes, shops, mills, furnaces, and factories).

In the exhibit, the Mayall Mill factory showing carding and spinning by machine, the Thomas Rod Company shop with its bamboo fishing rods, and all the other work environments present working models of technological history. Visitors may actually see how products are made. For example, in the three-story woodworking mill, the water turbine transfers power to the mill's gear, pulleys, belts, and line shafting, which, in turn, power the woodworking machines (band saw, table saws, shaper, and mortising machines) to produce a marketable product—a wheelbarrow.

Overall, the exhibit's work environments achieve the museum's social history objectives: to develop an appreciation for the role of Maine's working people; to correct misconceptions about historical manufacturing; and to enhance an appreciation for the role of women and children in Maine's 19th-century work force.

To reinforce these objectives, we added layers of interpretation. In addition to seeing the machines and products, visitors see a special series of logos, major thematic labels, an illustrated guide to the collections, enlargements of historical photographs, and mannequins. In another added layer of interpretation, they hear tape-recorded machine sounds.

In all, we include in the exhibit more than a thousand artifacts made in Maine during the 1800s, and we integrate the objects within the social and technological context of work environments. We present a complex humanistic interpretation of work, tools, processes, and products in our attempt to give balance to the public's perception and understanding of American social and technological history.

A complex equation

To the public, "Made in Maine" makes a statement about the industrious nature of Maine's people. But internally, among the museum's staff, the exhibit was a

mechanism of institutional change. The planning and development of the exhibit involved a complex equation of politics, staff reorganization, collections acquisition, design, and construction. A look at the history of the museum reveals how complex the equation was.

During the renovation of the Maine State House in 1965, laborers uncovered a cache of 19th-century state documents, long-forgotten under an old stairwell. The incident captured the public's attention and prompted newspaper editors to ask why there was no state agency charged with the care of such materials. At the time, the state had no official archives, and the small state museum, which had been established in 1836 as a "cabinet" of geological and natural history specimens, functioned without a staff or budget of its own. As a result of the public's concern, the legislature created the state archives and a new state museum—the first and, to this date, the only such official state museum in New England.

Maine taxpayers, in a statewide referendum, supported the construction of a large modern facility to house their new archives and museum and to serve as an expanded home for the state library as well. The legislature, meanwhile, provided funds for staffing and equipping a museum of significant size and scope. When the new building was completed in 1971, the Maine State Museum became the largest and best-funded museum in the entire state. With these significant resources at its disposal, the museum staff realized that the taxpayers had a right to expect a great deal from the new museum. Initially, however, they expected a great deal more than we were able to deliver.

A museum of "ideas"

The legislative mandate for the new museum was broad. The staff was seemingly free to select from a considerable range of operating philosophies to guide its staffing, planning, and mission statements. Missing from the equation, however, was the role that meaningful collections might play. Because we did not have such collections to guide us or to suggest strategies, in retrospect, we shied away from artifact-oriented planning.

We were influenced in our attempts to define the museum's mission by the tenor of the times. The late 1960s and early 1970s were years of uncommon unrest within the museum community—a time in which traditional values were chal-

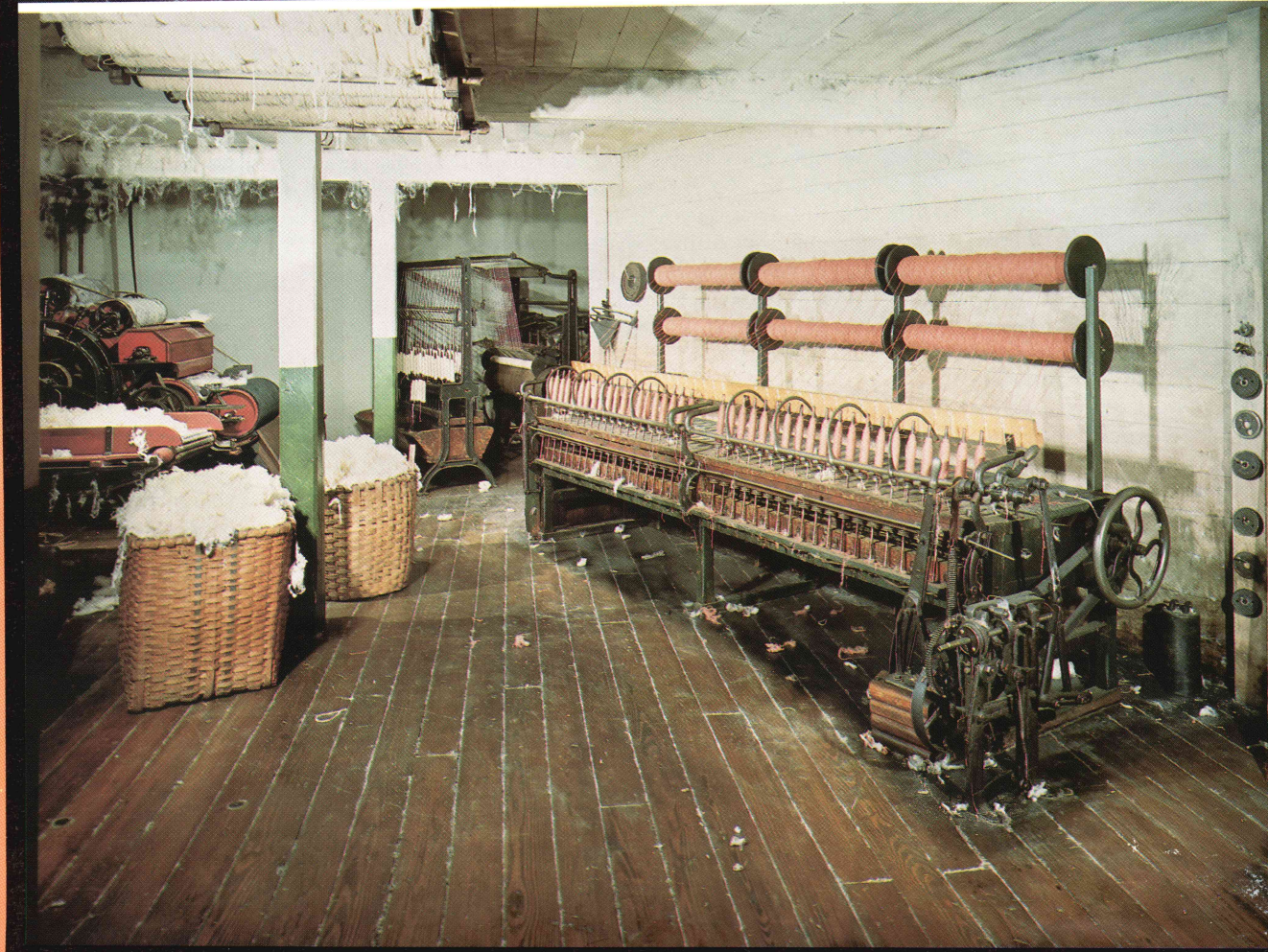
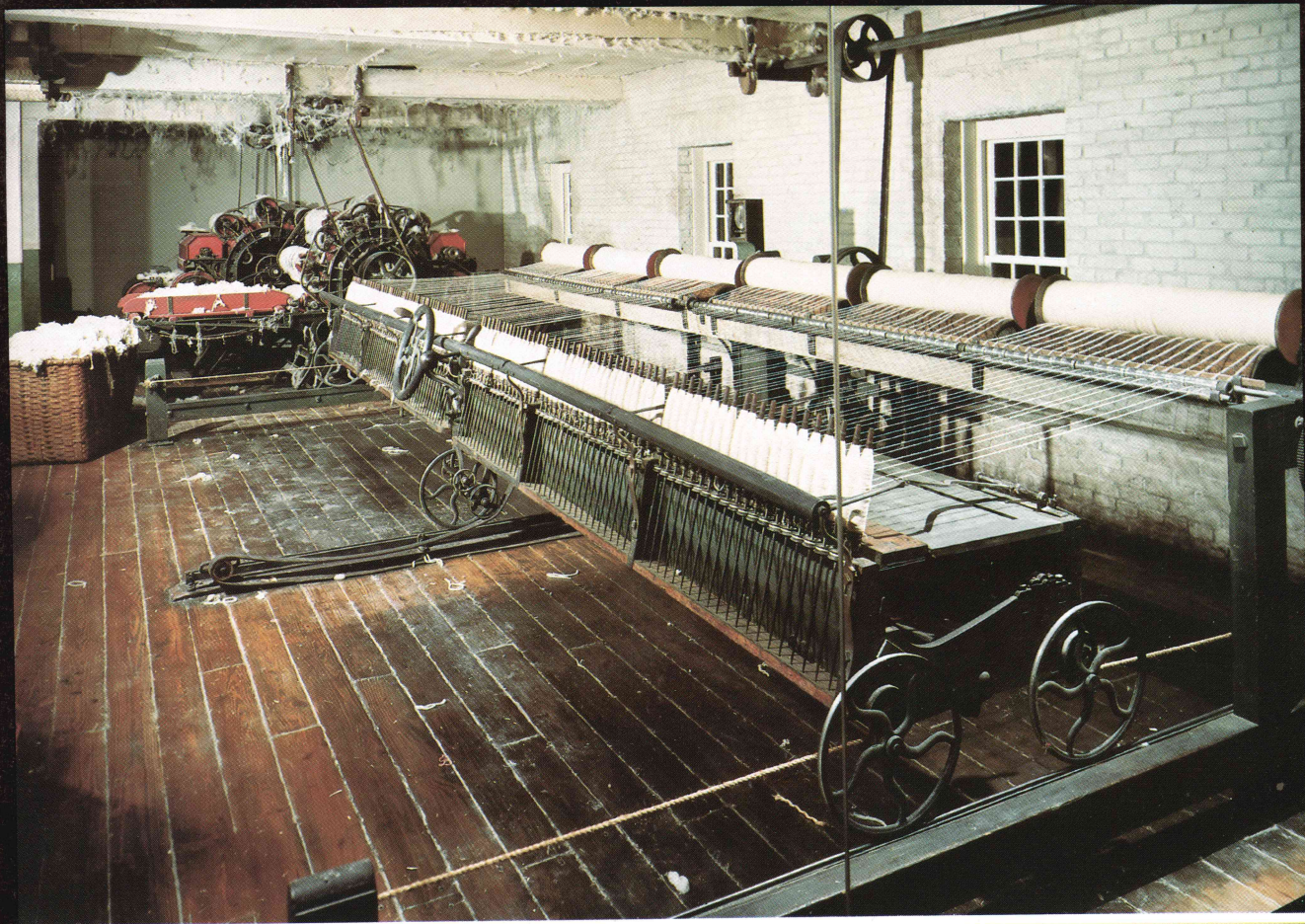
lenged everywhere and in which museums were scolded as being "irrelevant" to the needs of complex modern societies. New arguments suggested that traditional museums were obsolete and would invariably be superseded by "museums of the future." The new museums, unfettered by collections-management responsibilities, would emerge as "learning laboratories" and "museums of ideas." The staff of the new Maine State Museum, lacking significant collections to work with and facing large empty exhibit spaces, listened to these arguments and, in part, was guided by them.

The museum reflected the spirit of the times in which it was born: it was to be more a museum of "ideas" and less a museum of collections. While the number of staff at the fledgling museum soon reached 28 full-time employees, absolutely none was called "curator." In a museum motivated by social and educational theories in which artifacts were essentially "props," curation of collections was a low priority, and the staff members designated as "research associates" struggled to attend to collections needs but only secondary to their primary research and planning assignments.

With no funds designated for the purchase of collections, and with the scope and quantity of the collections limited by the public's willingness to donate, the museum's collections grew slowly. As a result, the permanent exhibition program moved slowly, too. The museum mounted more than 15 short-term exhibits, using both its own growing collections and loans from other institutions and individuals. Yet, by 1976, after a decade of planning, the Maine State Museum had completed only small sections of its permanent exhibition plan for the new building. The remarkable public support which had led to the construction of the museum facility, dwindled in disappointment. Finally, we decided to reappraise thoroughly the museum's mission and management.

Back to basics

The Maine State Museum entered its second evolutionary stage in 1978—a stage best described by the phrase "back to basics." Beginning that year, the museum established a rather old-fashioned organizational scheme in which curatorial positions were prominent. We strengthened collections management and care to become the core of museum operations—a fundamental change affect-



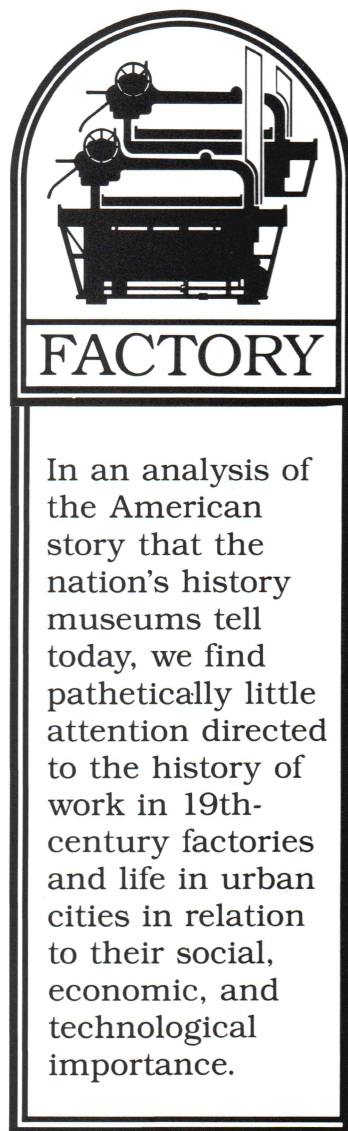
ing all aspects of the museum's work and providing the drive and motive for changes in the museum's programming. We altered job descriptions, and, under the leadership of the same staff members, we created curatorial positions, assembled stronger collections, established new ethics and collections policies, and strengthened our cataloguing programs.

Earlier, when we escaped the responsibilities inherent in collections management, some at the museum had believed that more creativity might emerge in the planning and design of "relevant" exhibits. In fact, the reverse proved true—it was difficult to build exhibits with nothing much to display. What the museum needed, very simply, were artifacts reflecting the story of Maine and exhibitions making use of these artifacts to tell Maine history. Changing times, and public and legislative attitudes, brought new collections possibilities as the legislature appropriated funds specifically for purchasing artifacts. The museum entered a period of aggressive collections development and refinement. From this initially remedial approach has now arisen a new mission and new museum management and exhibit planning strategies. And the strategies' first tangible result is "Made in Maine."

The new era of exhibit development at the museum began with noise, mess, and dislocation, much like an indoor revolution. In February 1983, workmen armed with jackhammers and equipped with backhoes and other heavy machinery began the systematic demolition of the museum's lower-level exhibit gallery. We had removed all the existing temporary exhibits from the area and closed the gallery to the public before workers ripped up much of the existing concrete floor, excavated to depths of 16 feet below the former floor level, and hauled away tons of gravel and broken concrete. The museum's audacity in undertaking the demolition of major parts of the nearly new state building was symbolic of the upheaval that had already taken place within the museum's internal operations and which had led, ultimately, to our planning exhibits like "Made in Maine."

After the museum staff conducted two analyses—one of collections and the

other of space—in 1979, we then turned to thematic and design concepts for the "Made in Maine" exhibit. We began with a study of the collections. We found that our artifacts fell into the categories of Maine-made objects of many kinds and tools and machines used to make these objects. Although not extensive, the



machinery collection was growing under our more aggressive collecting policy, and it became more likely that we could assemble a significant collection in this area. Since a collection of Maine-made objects seemed legitimately to reflect an important portion of the state's history, we first conceived the "Made in Maine" exhibition as an umbrella relating and interpreting the strength of this growing collection. We relied on our collection of tools and machinery to suggest the cen-

tral aspect of our thematic organization: the division of the story into categories of work environments.

Meanwhile, the staff analyzed another of its resources—the space itself. In this regard, we found that the lower exhibit gallery offered some remarkable potentials. Some 10,000 square feet of space was available with no interior structural columns and with ceiling heights ranging from 16 to 20 feet. We could use this large volume of uncluttered space for an extraordinary three-dimensional design. By dismantling the ceiling above and excavating below the building's slab floor and foundation, we could increase the height even more. Here, indeed, we had an uncommon opportunity to do something special.

Because of the large volume of space, we decided to extend the museum's collections themselves. We knew we could expand beyond the typical collections of small artifacts and tools and introduce industrial-scale machinery and building fragments, such as a blast furnace from the Portland Stove Foundry Company, a complete three-story waterpowered wood-working shop, a set of fulling stocks, and machinery from a woolen factory. We believed that these collections were every bit as important to the story of Maine as the existing collections of spinning wheels and hand planes. Had we not been blessed with ample space, the museum would never have acquired the large machines. After we aggressively searched for and acquired major manufacturing machinery, we looked to the new collections, themselves, for ideas for the final design of the space.

With the new collections and the vast space, we had a chance to explore some of the roles indoor museums might play—roles along the lines of our counterparts in outdoor living history museums, historic houses, or sites. We planned to deal with a large number of shop and mill settings, but we knew all along that outdoor museums generally have better capacities for active demonstrations to the public. How could we, for instance, establish inside a building a working blacksmith shop that would rival an active shop located at an outdoor site? Staff reasoned we could not and should not try to do this. We abandoned these kinds of efforts as inappropriate to the indoor museum's setting. Instead, we addressed an aspect of historical interpretation that has proved most difficult for outdoor museums, historic houses, or even science and technology centers.

Visitors to the exhibit see technological changes, especially by examining how cloth was manufactured. Shown at left are two machines used to spin thread in the 1850s.

That aspect is social integration in a complex 19th-century story. We have found that, elsewhere, most museums have difficulty integrating the story of the age of manufacturing with that of agrarian or rural history.

Science museums do very well, generally, at explaining how things work, but they rarely invest space to tell of the complex social changes that initiated or resulted from technological change. Outdoor history museums and historic houses have experienced great difficulty in transcending the "age of homespun" and providing a balanced story touching on the effects of urbanization and industrialization. So far, no large outdoor museum has been able to present, alongside the rural or agrarian story, the coexisting story of iron, steam, and factories. The recreation of a true urban or manufacturing village on the scale of an outdoor museum is probably impossible from both collections procurement and financial

standpoints.

In an analysis of the American story that the nation's history museums tell today, we find pathetically little attention directed to the history of work in 19th-century factories and life in urban cities in relation to their social, economic, and technological importance. This is not wholly the fault of the museums. To present living history, for example, museums must provide a seemingly complete surrounding; it requires the recreation of whole scenes, whole houses, whole churches, and whole farmsteads. A similar treatment of manufacturing history would require the re-creation of a complete factory with all of its machinery. The buildings, real estate, and machinery collections are simply not available for the treatment of industrial history on a "living history" scale.

The indoor museum, by contrast, has at least a chance of success in dealing with urban and industrial history because

it can display fragmentary portions of much larger things. Indoor museums can thus evoke a sense of the whole by focusing attention upon a key fragment. In this capacity, indoor museums might make their greatest contribution to the interpretation of social history and the integration of domestic or agrarian stories with urban and industrial stories.

In the end, a strong social perspective emerges in "Made in Maine." While we first set out to build and display collections, we ended up with an exhibition that draws attention to a forgotten part of the state's history and engenders appreciation and respect for the lives of Maine's countless 19th-century working people who toiled in homes, shops, and factories. With this result, we may at last have achieved the social relevance for our museum that we first sought, but ironically, we may have done so at the suggestion of curators and through the use of collections that we once avoided. **HN**

Greg Hart, courtesy of the Maine State Museum



Shop manufacturing is represented by the 1850's shoe shop shown above. Overall, the museum has attempted to meet its social history objectives in the exhibit by showing the importance of home and shop manufacturing and work done by the state's women and children.

New Release from the AASLH Press!

The Living History Sourcebook

Jay Anderson

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Photograph by Richard Cheatham



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Sainte-Marie among the Hurons

Living with a Legend

*The Summit County Historical Society
sifts through facts and fiction
to interpret its John Brown House Museum*

BY JEFFREY E. SMITH

What makes images of heroes such as Charles Lindbergh or George Washington linger in people's memories? Who, today, does not recognize names such as Babe Ruth, Patrick Henry, or John Brown? What is it that makes them so special to the public?

The impact that heroes make on society is documented in text after text. But the phenomenon of how or why a person becomes a popular hero is hard to understand and especially difficult for historians to interpret at historic sites and historic house museums. In fact, many historians who operate such facilities nurture the heroic images rather than the real-life qualities of these people, sometimes with no more than a reminder that "George Washington slept here."

The John Brown House in Akron, Ohio, is a difficult site to interpret because of a folk hero's connection with it. Owned and operated by the Summit County Historical Society, the house was once the residence of the famed abolitionist before he became involved in such antislavery activities as the attack on Harpers Ferry and the "bleeding of Kansas."

Because of Brown's association with the house, the staff felt obligated to present the image of Brown, yet there were two major problems. The house's present appearance in no way resembles the house

in which Brown lived. Since the time of his residence from 1844 to 1846, various owners, such as the Portage Golf Club and Mr. and Mrs. Charles Ezra Perkins, enlarged and modified the house.

But physical changes were not all we had to confront. We had further difficulty interpreting the house because Brown lived in it only for a very short time and almost a decade before he gained national repute as an antislavery activist. The connection between Brown, the significant historical figure, and the house seemed strained.

In 1984, the staff began to explore ways to commemorate the 125th anniversary of Brown's attack on Harpers Ferry. We also began to think more and more about the interpretation of Brown and the house. Our study of Brown, both man and legend, led to four conclusions that later affected our interpretation:

- Since the mid-19th century, residents of Akron have called the home the "John Brown House"; tradition, thus, dictates that we acknowledge Brown in some form in the museum.

- Because today's John Brown House bears little resemblance to the two-room cottage in which he lived (only the original floors remain), we concluded that period rooms or exhibits were inappropriate and that formal expository exhibits about Brown were the best way to interpret his life in a meaningful fashion.

- Brown is significant as an abolitionist, but he gained that significance after he left Akron. It is unlikely that he

was very active in the local abolition movement during his stay in the city.

- Brown's other significance lies in his image as a popular hero. In fact, it may be as a martyred hero that he gained his real importance.

The two John Browns

The first dilemma the staff faced had to do with Brown himself. Even a brief examination of his life suggests that there were *two* John Browns. One bounced from town to town throughout much of his adult life. He picked up skills and occupations along the way and earned, by the early 1840s, a regional reputation as a shepherd and wool grader. In 1844, he and Simon Perkins Jr. started a company to raise sheep and to buy, grade, and sell wool. Perkins, a wealthy local businessman whose father founded Akron, provided grazing land and most of the flock. Brown cared for the flock, graded the wool bought from other producers, and negotiated its sale to textile mills. As part of the agreement, Perkins provided Brown and his family with a cottage across the lane from his own stone house. The cottage, which Perkins acquired only months before the partnership was formed, presumably for use in the business, was the beginning of today's John Brown House.

Brown lived in the cottage for about two years before he moved to Massachusetts to deal personally with problems in the business. He was unable to sell most of the wool, and, by 1854,

Jeffrey E. Smith is director of the Summit County Historical Society in Akron, Ohio.





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the Perkins and Brown partnership failed. Perkins lost an estimated \$30,000; Brown's debts, from this and earlier unsuccessful business ventures, mounted.

The "other" John Brown was the famed abolitionist, known to many as "Old Ossawatimie" because of his bloody antislavery exploits in Kansas where he led a slaughter against proslavery advocates on the banks of the Pottawamie River. Period newspapers and magazines exploited Brown's antislavery activities for their popular appeal. And during Brown's visits to cities and towns throughout the North to solicit support for the antislavery cause, he became a larger-than-life figure, a sort of living folk hero. Some people referred to him as "the man who carried bowie knives in his boots." His

The John Brown House in Akron, Ohio, shown above as it currently appears, bears little resemblance to the house during Brown's lifetime, inset.



name became a household word representing, in both the North and the South, the abolitionists' zeal. By the mid-1850s, the Bible-quoting abolitionist was a national figure.

Brown's raid on Harpers Ferry cast him in heroic proportions. On October 16, 1859, he led 21 men in an attempt to take over the arsenal at Harpers Ferry. After

four days of fighting, Brown and what was left of his "army" were captured and charged with murder, treason, and "servile insurrection."

Brown stood trial, despite his legal counsel's protests to the court that he was physically unfit because of injuries sustained in the fighting. He spent much of the time during the trial lying on a cot



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THE HARPERS FERRY INSURRECTION—THE U. S. MARINES STORMED THE ARCADE—BROWN'S FRESH THROUGH BOLS IN THE WALL.—FROM A SCENE MADE IN THE MUSE BY OUR SPECIAL AGENT

Shown above are examples of the media coverage Brown received after his raid on Harpers Ferry and his subsequent trial. Many periodicals depicted Brown as a martyred hero in their coverage. The John Brown House, in its interpretation of Brown, presents both the man and the legend and allows visitors to draw their own conclusions about him.

and had to be carried into the courtroom each day on a stretcher. Periodically, throughout the trial, he stood up and shouted soliloquies at the judge or jury. The behavior of this man, whom *Harper's Weekly* called a "half-crazed white man," was news, and it sold papers. But more important to historians today, Brown finally became a martyred hero.

The jury found Brown guilty of all charges, and the judge sentenced him to hang. From the time of the Harpers Ferry incident to his execution on December 2, 1859, he remained the topic of editorials and articles in local newspapers and illustrated weeklies. As a result, throughout much of the North, people gathered to protest his sentence. While Southerners considered him a lunatic and a fugitive, who finally got what was coming to him, many Northerners saw him in a more heroic light. Brown's former acquaintances in Akron were not exceptional in their reactions to his execution. The town leaders closed the courts, and community leaders made speeches well

into the night extolling his virtues. Brown became a martyred symbol of the antislavery movement. His memory loomed over the issue of blacks' rights well after the Civil War.

Brown's true significance

New exhibits in the John Brown House clearly show that Brown's true significance lies in his role as a martyred hero, a rallying symbol for the abolition cause. It is true that he was a key figure in the fight over whether to allow slavery in the new Kansas Territory, where he first gained the title of "Captain" Brown, despite his lack of military experience. And there is no question that he was among the more influential and charismatic leaders of the antislavery movement in the years immediately preceding the Civil War. His role in stirring public sentiment in favor of the abolition of slavery was crucial. And in terms of recognition alone, his name far outshone those of other abolitionist leaders in the mid-1800s.

Although there were attempted slave uprisings other than the one at Harpers Ferry, none caught the public's attention as much as "John Brown's Raid." But, then, none took place at a time when tensions over slavery were higher, and none were led by such a figure as Brown—"Old Ossawatimie," "Captain Brown," "the man with bowie knives in his boots."

Because of his role in reality and in legend, we decided to include three key components in our exhibit at the John Brown House museum. The first element is a time line of his life, with a special emphasis on his partnership with Perkins and on the strong antislavery tradition in Summit County, where he grew up.

The second element concerns his Harpers Ferry raid, which propelled him into heroic martyrdom. Brown cannot be fully understood apart from the incident, so our attention to it is an important element of the exhibit.

The third element of the exhibit is the treatment of Brown the hero. This sec-

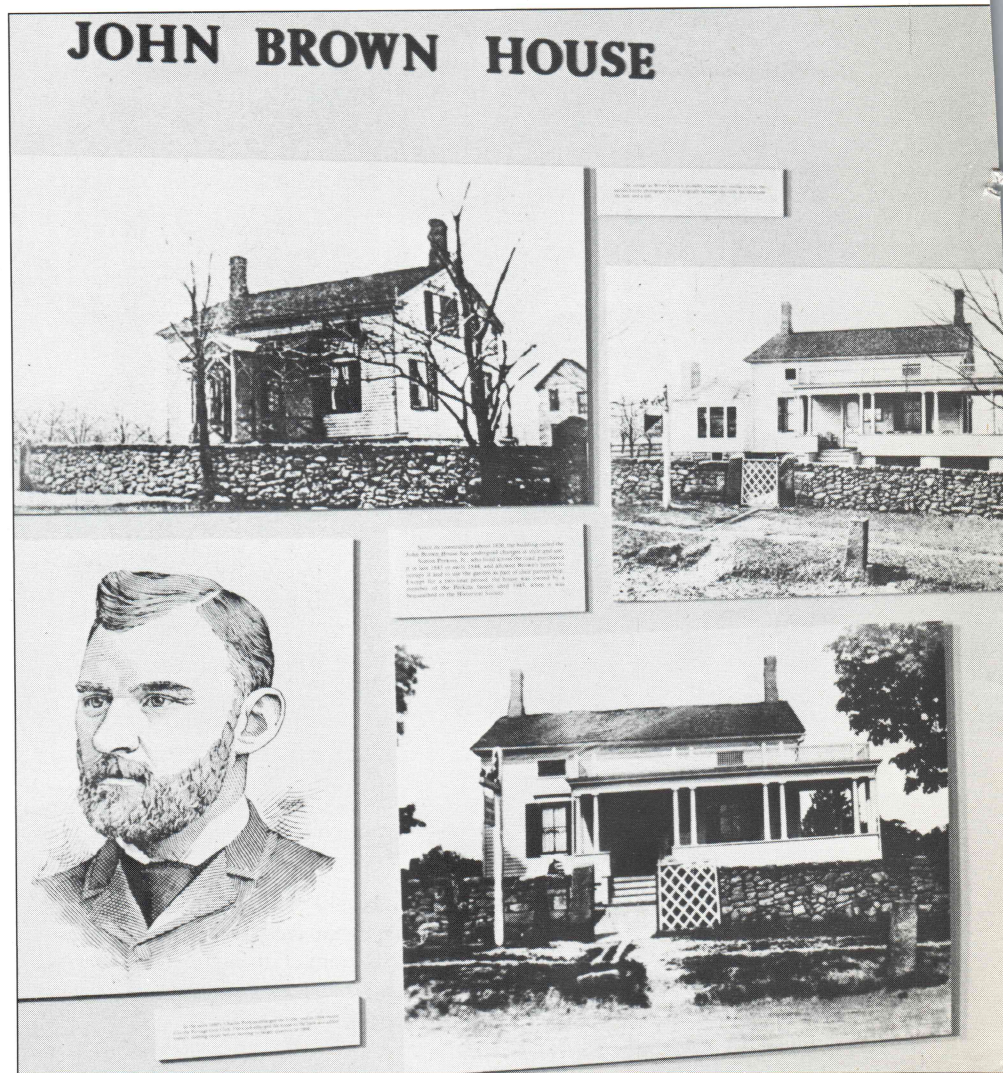
tion interprets his impact on American history far beyond the Civil War. We have placed objects in the exhibit that document the creation of the larger-than-life John Brown, the great man who was known and loved by abolitionists, revered by blacks, and despised by Southerners.

Even before Lincoln's election in November 1860, memorabilia about Brown appeared on the market. Small books about the "servile insurrection" were on sale by the early 1860s, and Currier & Ives published a colored engraving that depicted Brown leaning down to kiss a black child as he left the jail on his way to the gallows. The apocryphal scene portrayed him as both compassionate and courageous, even in the face of death performing an act of kindness. It rendered a well-dressed (indeed, almost dapper) Brown as a prisoner of soldiers stereotyped as bad guys. And to be sure the message was received, Currier & Ives placed a flag behind him that bore a Latin reference to the tyranny of his execution.

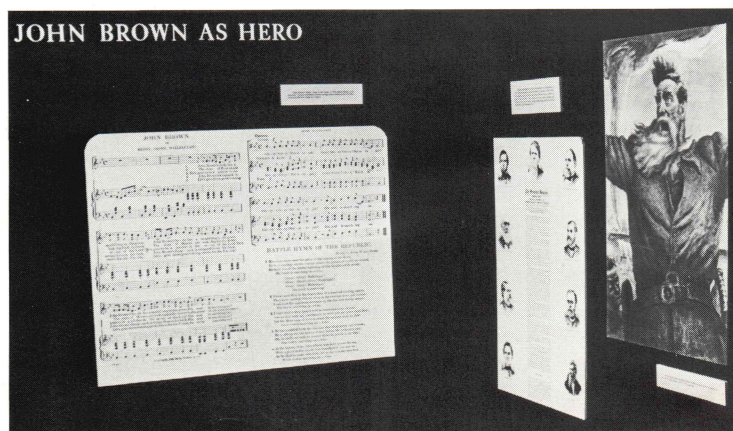
Julia Ward Howe's popular song "John Brown's Body" further heightened the public's awareness of his martyrdom. Ward borrowed the melody from the "Battle Hymn of the Republic," and her tune was called an overnight success. "John Brown's Body" remained popular throughout the Civil War, both at home and on the battlefield. The media idealized Brown's heroism, and the public quickly forgot the idea of "servile insurrection."

A different approach

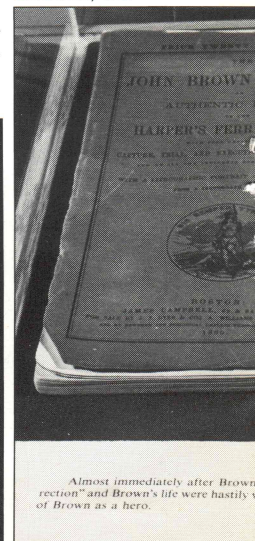
The approach to a hero such as Brown requires more than simply telling a popular culture story. Historians must place such a figure in a broader historical context. But what keeps our exhibit from being just another smattering of "Browniana"? By using two different approaches in the exhibit, we show a clear distinction between the man and his image. One approach deals with Brown and his life in both Akron and Harpers Ferry, and the other specifically deals with the mythological side of Brown. The latter portion is highly interpretive and presents images of Brown as a hero, saint, and crazed radical. We augmented the images with labels, which explain that the section represents a Brown different from the man himself.



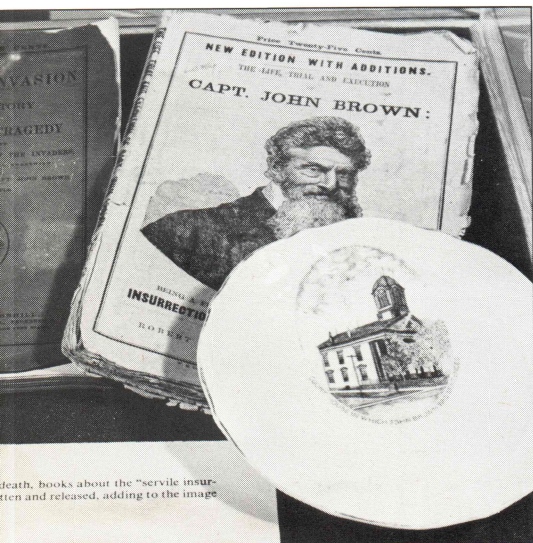
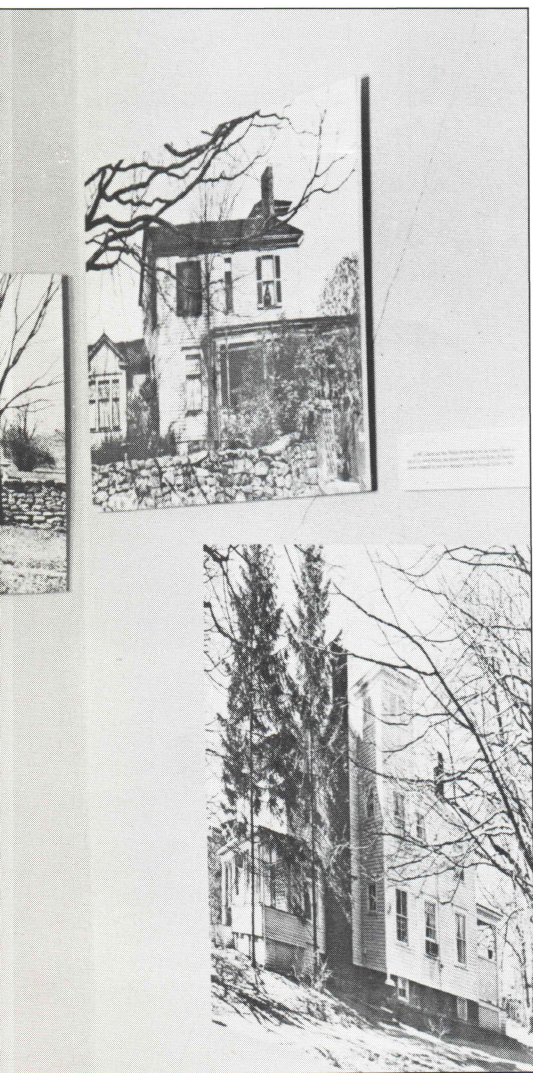
The exhibit traces the changes in the John Brown House's appearance over the past 100 years, discusses the way Brown became an instant hero, and covers the popularity of the song "John Brown's Body."



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Almost immediately after Brown's execution and Brown's life were hastily written of Brown as a hero.



These labels also clarify much of his significance.

The exhibit presents the origin of Brown's image as a hero. The transformation of Brown from "half-crazed white man" to venerated hero did not happen immediately, and the exhibit traces the development of his popular image, from the illustrated weeklies' articles to Currier & Ives's engraving to the song "John Brown's Body" and to later renderings. We began this chronology with the media's treatment of Harpers Ferry and ended it with 20th-century views about Brown.

We make no value judgments in the exhibit about Brown's actions. We do not question whether Brown's actions at Harpers Ferry were right or wrong, nor do we question his sanity. Speculations about these issues, which were addressed at his trial, persist today. It is not our place to draw conclusions in this exhibit, but rather to allow visitors to make their own judgments based on the data we present.

Rather than attempting to deny Brown's place as a popular culture figure, the society has incorporated this image into the exhibit as part of its interpretation of him. If we did not present books about the "servile insurrection," heroic busts, idealized pictures, and other popular culture artifacts, we would ignore a crucial part of Brown's life, and the public's understanding of his significance as both an abolitionist leader and as a martyred hero would suffer.

Is the presentation of both the individual and the popular hero the only appropriate way to interpret the homes and sites associated with such heroes? Hardly. But one thing is certain: today's visitors to the John Brown House have a new perspective both on Brown and on heroes. **HN**

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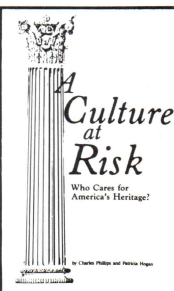
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WHAT'S GOING ON

New Grant Projects

The Historical Society of Pennsylvania received a \$10,000 grant from the Pennsylvania Council on the Arts to conserve 23 early American portraits and landscapes. The paintings include scenes of the Fairmount Waterworks, now the site of Philadelphia's city hall, and the earliest known portrait of George Washington by Charles Willson Peale. In addition to conserving these works, the society also plans to conserve others from its collection of more than 900 early American paintings. For details, contact the Historical Society of Pennsylvania, 1300 Locust Street, Philadelphia, Pennsylvania 19107.

The proof's in the pendulum. The Cumberland Museum and Science Center in Nashville, Tennessee, received a \$26,500 grant from the Nissan Motor Manufacturing Corporation U.S.A. to install a Foucault pendulum in the museum's exhibit court. The pendulum, similar to one at the United Nations Building in New York City, demonstrates the earth's rotation. The museum will use the pendulum as the centerpiece for a new "Physics Spectrum" exhibit. For more information, contact the Cumberland Museum and Science Center, 800 Ridley Boulevard, Nashville, Tennessee 37203.

How-to for microfilm preservation. The National Historical Publications and Records Commission awarded the Northeast Document Conservation Center a grant to produce an administrative manual for preserving microfilm. Andrew Raymond, program officer at the Society of American Archivists, and others in the field will write the ten-chapter book describing technical standards and preservation procedures. Contact the Northeast

Document Conservation Center, Abbot Hall, School Street, Andover, Massachusetts 01810, for details.

Free consultations. The New York City Chapter of the New York Folklore Society, with a grant from the New York State Council on the Arts, provides free consultants to nonprofit organizations throughout the state to help develop programs in traditional arts. A professional folklorist is

available to aid organizations in conducting surveys, staging festivals, presenting seminars, or solving technical problems. Contact the Center for Urban Folk Culture, Program Committee, 338 East 70th Street, No. 3B, New York, New York 10021, for details.

A new program for schoolchildren. The Society for the Preservation of New England Antiquities received a \$25,000 grant from the Boston

Globe Foundation to establish an education and interpretation department. Staff in the department will develop educational programs at the Harrison Gray Otis House for children in Boston's and surrounding communities' public schools. Through the new programs, students may use the society's resources to examine the historical development and contemporary environment of their neighborhoods. For more information, contact the Society for the Preservation of New England Antiquities, Harrison Gray Otis House, 141 Cambridge Street, Boston, Massachusetts 02114.

The Utah State History Museum and the Tintic Historical Society received a special project grant from the Institute of Museum Services to design a computer cataloguing format for use in small history museums. Project workers are busy photographing both the museum's and the society's artifact collections and compiling a computer cataloguing guide. A training workshop on how to use the new system is scheduled for January 1986. For more information, contact Ann L. Brookhyser, Utah State History Museum, 300 Rio Grande Street, Salt Lake City, Utah 84101.

Meetings, Seminars, and Conferences

Home, sweet home. The symposium "The Pennsylvania Farmhouse: An Enduring Tradition" convenes December 7 at the Athenaeum of Philadelphia. Bernard Herman of the University of Delaware will speak on vernacular farmhouses and Margareta Sander of Pennypacker Mills will discuss the evolution of farmhouse uses—from farmer's home and country retreat to house museum. The fee for the



The Newbold Farm, "Laverock," is one of the farms that will be discussed during the symposium "The Pennsylvania Farmhouse: An Enduring Tradition" at the Athenaeum of Philadelphia on December 7.

Courtesy of the Philadelphia Athenaeum

symposium is \$25, and participants should register in advance. For more information, contact the Athenaeum, 219 South 6th Street, Philadelphia, Pennsylvania 19106.

"The Old Order Ends: The New America Emerges," a three-day conference at the Claremont Institute, February 20-22, focuses on views of the writers of the U.S. Constitution on the relationship between moral character and political life. The conference is part of the institute's *Novus Ordo Seclorum*, a project for the Study of Statesmanship and Political Philosophy. A grant from the Bicentennial Office of the National Endowment for the Humanities supports the project. Events are free to the public. For more information, contact Ken Masugi, Claremont Institute, 4650 Arrow Highway, D-6, Montclair, California 91763, (714) 621-6825.

Funding Sources and Awards

Grants-in-aid. The American Institute of the History of Pharmacy awards grants-in-aid to graduate students working on theses projects on the history of pharmacy or medicines or other humanistic studies using a pharmaco-historical approach. The institute awards \$5,000 annually to cover research

expenses not met by universities granting the degrees. The deadline for submitting applications is February 1, 1986. If you would like to receive guidelines and applications, contact the American Institute of the History of Pharmacy, Pharmacy Building, 425 North Charter Street, Madison, Wisconsin 53706.

The winner is . . . David M. Ellis, professor of history emeritus at Hamilton College in Clinton, New York. Ellis won the 1985 Kerr History Prize of the New York State Historical Association for his article "Whitestown: From Yankee Outpost to Cradle of Reform." The association awards the \$1,000 prize annually for the best article appearing in the association's journal *New York History*. For more information, contact Wendell Tripp, New York State Historical Association, P.O. Box 800, Cooperstown, New York 13326.

Educational Opportunities

Do you know your woods? A "Wood Identification Workshop," from January 14-17, 1986, at the University of Massachusetts, will explain how to identify woods commonly found in historical buildings

and objects, such as musical instruments and furniture. The workshop fee of \$225 covers the purchase of a textbook and magnifying glass. A special wood laboratory class on the last day is optional. For more information, contact Bruce Hoadley, Wood, Science, and Technology, University of Massachusetts, Amherst, Massachusetts 01003, (403) 545-2110.

Call for proposals: Writin' on the river. The New River Gorge National River of the National Park Service and the Wytheville Community College sponsor the New River Symposium from April 10-12, 1986. The symposium will explore the relationship of the natural and human environments along the New River. If you would like to present a paper at the symposium, send a 250- to 400-word abstract by December 1 to William Cox, National Park Service, New River Gorge National River, P.O. Box 1189, Oak Hill, West Virginia 25901.

Two for one. The American Antiquarian Society and the Newberry Library offer short-term fellowships for researchers who wish to use both libraries. The AAS library specializes in American history and culture through 1876, and the Newberry, in Western civilization from the late Middle Ages to the early 20th

century. Applicants should specify how using resources in both collections may help advance their research projects and must submit proposals to each institution. The Newberry's application deadlines are March 1 and October 15, 1986, and the AAS's deadline is January 31, 1986. For more information or for applications, contact the American Antiquarian Society, 185 Salisbury Street, Worcester, Massachusetts 01609, or the Newberry Library, 60 West Walton Street, Chicago, Illinois 60610.

The Museum Studies Program at the University of Delaware offers new concentrations in museum management, curatorship, and educational interpretation. The program has changed the number of courses required for certification from three to four and has expanded its placement services for students. For more information, contact Bryant Tolles, Museum Studies Program, 301 Old College, University of Delaware, Newark, Delaware 19716, (302) 451-1251.

Call for proposals. The American Studies Association of Hong Kong seeks proposals for a June 25-28, 1986, conference on "The American Constitution: Its Birth, Growth, and Impact on the World." Topics for discussion

ON THE HORIZON

Nov. 13-16	Southern Historical Association Annual Meeting	Houston, Texas	(504) 865-6201
Dec. 6-7	Illinois History Symposium	Springfield, Ill.	(217) 782-4836
Dec. 10	National Archives and Records Administration Conference	Washington, D.C.	(202) 523-3159
Dec. 27-30	American Historical Association Annual Meeting	New York, N.Y.	(202) 544-2422
March 20-22	South Atlantic Archives and Records Conference	Raleigh, N.C.	(404) 656-2393
March 22-25	National Conference of State Historic Preservation Officers	Washington, D.C.	(803) 758-5816
April 1-6	Society of Architectural Historians	Washington, D.C.	(215) 735-0224
April 9-12	Organization of American Historians	Reno, Nev.	(812) 335-7311

include the intellectual origins of the Constitution, the development of the Constitution over the years, and the influence of it on other nations. Submit three copies of one-page proposals by January 15, 1986, to Barton Starr, History Department, Hong Kong Baptist College, 224 Waterloo Road, Kowloon, Hong Kong.

For aspiring history fellows. The National Historical Publications and Records Commission offers from one to three history fellowships in 1986. Successful candidates receive \$15,000 plus \$3,000 for expenses and spend ten months working on such projects as *The Papers of Albert Gallatin* at the Baruch College of the City University of New York, *The Papers of Black Abolitionists* at Florida State University, or *The Papers of William Thornton* at

George Washington University. Applicants should hold a PhD or have completed all requirements for a doctorate except the dissertation. Application deadline is March 15, 1986. For details, contact the National Historical Publications and Records Commission, Room 300, National Archives Building, Washington, D.C. 20408.

The Vernacular Architecture Forum is soliciting proposals for presentations at its 1986 annual meeting. Proposals of up to 400 words are due by January 1, 1986, and may be either for formal papers, 20 minutes in length, or for ten-minute reports on works in progress on new research areas. If you would like to present a paper, send three copies of your proposal to Michael Ann Williams, University of Illinois at Urbana-Champaign,

Davenport Hall, Room 220, 607 South Mathews, Urbana, Illinois 61801.

Information Wanted

Do Abnakee rugs and the Sandwich Home Industries sound familiar? If so, the New Hampshire Historical Society wants to hear from you. For an exhibit on the history of the state's arts and crafts movement, which developed into the present-day League of New Hampshire Craftsmen, the society needs information on early 20th-century craftspeople and examples of handiwork by such early groups as the Sandwich Home Industries, the Mothers' and Daughters' Club of Plainfield, and a North Conway group that made Abnakee rugs. If you have any relevant information, please

contact Barbara Austen, New Hampshire Historical Society, 30 Park Street, Concord, New Hampshire 03301.

Where are the papers? If you know of libraries with holdings of the personal papers of American women artists from the 17th century to the present, please contact Katherine Kovacs, who is conducting research for a National Endowment for the Humanities supported guide to literature on American women artists. Write Katherine Kovacs, 10703 Schindel Court, Great Falls, Virginia 22066.

Maritime memorabilia. The Office of Historic Alexandria needs artifacts relating to the city's waterfront heritage for a maritime museum scheduled to open in December 1986. Historic Alexandria welcomes any gifts of artifacts,

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documents, maps, photographs, and other items. Alexandria historians and curators also need oral histories dealing with the Alexandria canal, aqueduct, and northern waterfront from the mid-to-late 19th century. For more information, contact Jean Federico, Office of Historic Alexandria, 405 Cameron Street, Alexandria, Virginia 22314, or call (703) 838-4554.

New museums for the Statue of Liberty and Ellis Island are in the works. If you have photographs, prints, historical documents, memorabilia, and ephemera related to the Statue of Liberty and Ellis Island, please contact Paul Kinney, Curator, Statue of Liberty National Monument, Liberty Island, New York 10004.

New in History

Reunited after 42 years. The Lockwood-Mathews Mansion Museum has bought the mansion's original drawing-room furniture, consisting of two settees, three armchairs, and three side chairs. LeGrand Lockwood purchased the furniture in 1864 for his summer home, but the City of Norwalk sold it after purchasing the house in 1943. The incised gold work and decorative motifs on the chair frames match architectural features in the drawing room. For details, contact the Lockwood-Mathews Mansion Museum, Norwalk, Connecticut 06850.

Focusing on folk arts. The McKissick Museum of the University of South Carolina has begun a statewide folk-arts program. Funded in part by the Folk Arts Program of the National Endowment for the Arts, the project will preserve and promote South Carolina's traditional culture. The project's statewide coordinator will develop a series of public school programs on traditional crafts of Africans, Swiss, Scots-Irish, German, and French who settled in the state. In addition, the museum plans to manage a clearing-house for early and



The 1880's photograph, above, shows eight pieces of the original drawing-room furniture purchased by LeGrand Lockwood in 1864 for his summer home in Connecticut. The Lockwood-Mathews Mansion Museum recently purchased the pieces and returned them to their original setting in the drawing room of the mansion.

contemporary traditional folk artists. For more information, contact Catherine Horne, McKissick Museum, University of South Carolina, Columbia, South Carolina 29208.

The Minnesota Historical Society's Division of Archives and Manuscripts recently completed cataloguing the "Solan Justus Buck Papers." The papers document Buck's position as second archivist of the United States from 1941-1948 and his positions at the universities of Illinois, Indiana, Minnesota, and Pittsburgh and at the Minnesota Historical Society and with the Western Pennsylvania Historical Survey. The papers also contain valuable information on the history of the American Historical Association, the

Public Archives Commission, the Mississippi Valley Historical Association, and the Conference of State and Local Historical Societies—the forerunner of AASLH. For details, contact the Minnesota Historical Society, Research Center, 1500 Mississippi Street, St. Paul, Minnesota 55101.

Tivoli Brewery is open again, but it's not in the beer business. Closed in 1969 because of striking workers and tough competition, the brewery now houses cinemas, a theater, offices, shops, and six restaurants with more on the way. The Trizec Corporation, which spent \$30 million to renovate the 224,000-square-foot complex, retained many of the 120-year-old brewery's original features. The seven-story tower building, for example, still contains two-

story-high copper brewing kettles. New features include outdoor walkways, courtyards, and an atrium. For details, contact Historic Denver Inc., Denver Union Station, 1701 Wynkoop, Suite 200, Denver, Colorado 80202.

The Museums at Stony Brook are building a new Carriage Museum on the site of their old one. Construction began early this fall and should be completed by late 1986. The 39,834-square-foot building will house Stony Brook's extensive collection and the Carriage Reference Library of books, manuscripts, trade catalogues, and works of art that document the history of horse-drawn transportation in America. Other changes as well are in the works. The staff has moved and renovated the Nassakeag Schoolhouse, relocated and

Courtesy of the Lockwood-Mathews Mansion Museum

restored the horse-trough fountain, and is renovating another building, which will house curatorial office space and an exhibition preparation workshop. For more information, contact the Museums at Stony Brook, 1208 Route 25A, Stony Brook, New York 11790.

Special Events

"Harvest," the Historical Association of Southern Florida's annual folk arts celebration, takes place from November 23-24. The celebration, with a county-fair flavor, features folk artists, folk-art interpreters, and Civil War battle re-enactments. The Dade County Council of the Arts and Sciences awarded the

museum a \$5,125 grant to feature the folk artists and interpreters at the fair. For details, contact Wit Ostrenko, Historical Association of Southern Florida, 101 West Flagler Street, Miami, Florida 33130.

Colonial Williamsburg starts off the holiday season with "Traditional Thanksgiving Feasting" on November 28 at King's Arms Tavern, Campbell's and Chowning's Tavern, and Williamsburg Lodge. "The Toys and Joys of Christmas" opens December 13 at the Abby Aldrich Rockefeller Folk Art Center and continues through January 5, 1986. On December 15, the "Grand Illumination" marks the official opening of the Christmas fortnight with

the lighting of candles in every house and shop in the historic area and with entertainment at Market Square Green. For more information, contact Sonnie Rose, Colonial Williamsburg, (804) 229-1000.

Merry Mystic Christmas.

During the month of December, visitors to Mystic Seaport Museum may enjoy "Lantern Light Tours" and a "Star of Bethlehem Show." The museum will decorate its homes for Christmas to reflect the lifestyles of their former inhabitants. For example, the Buckingham House, where Congregationalists lived and upheld the Puritan prohibition on Christmas, will not be decorated, while the Greenman House, once the home of a

wealthy shipbuilder, will boast commercially made ornaments. An annual carol-sing highlights Mystic's Christmas festivities on December 22. For more information, contact Mystic Seaport Museum, Mystic, Connecticut 06355.

"Historic Homes for the Holidays," Historic Boulder's annual tour of homes, takes place on December 6 and 7. The organization will open six homes, representing Victorian, Classical Revival, Richardsonian Romanesque, Shingle, and other styles and richly decorated for the holiday season, in the Mapleton Hill Historic District. Included in the tour are the Lewis-Cobb House, the Henry P. Fonda House, and the J. Alden Smith House. For more information, contact Historic Boulder, 1733 Canyon Boulevard, Boulder, Colorado 80302.

Music and merrymaking abound in the country when the North York Historical Board in Ontario hosts a Victorian Christmas at the Gibson House from December 25-30. Christmas festivities scheduled for the "Country Christmas" include evening tours by candlelight and lunch-time concerts. For additional information, contact North York Historical Board, 5172 Yonge Street, North York, Ontario, Canada M2N 5P6.

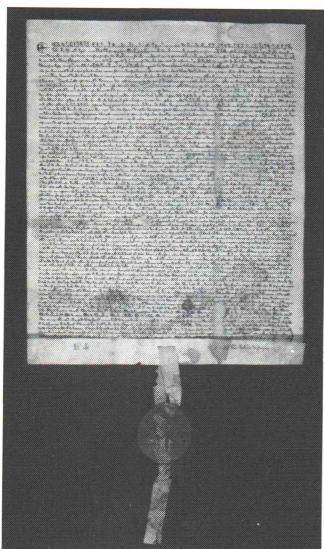
Exhibits

During the 50 years that Chap Dunning studied Plateau Indian culture, she collected 1,156 artifacts. The exhibit "The Chap C. Dunning Collection—Material Culture of the Plateau Indians" displays 61 of those artifacts, from cradleboards to beaded bags. The items in the exhibit, at the Cheney Cowles Memorial Museum in Spokane, Washington, through December 29, reflect the aesthetic values and craftsmanship of the Plateau Indians. For further information, contact the Eastern Washington State Historical Society, West 2316 1st Avenue, Spokane, Washington 99204.



Courtesy of Mystic Seaport Museum / Mary Anne Stets Photo

The Christmas season at the Mystic Seaport Museum features "Yuletide Tours" and "Lantern Light Tours" along with special programs highlighting 19th-century Christmas customs.



A new exhibit at the National Archives and Records Administration explores the history and impact of the Magna Carta.

"Magna Carta: A Brief History." An exhibit at the National Archives and Records Administration contains one of the 17 extant copies of the Magna Carta. Rebellious barons, angered by King John's violation of feudal and common law, met with the king in 1215, and the result was the Magna Carta, which came to symbolize liberty for all men. The exhibit and accompanying seven-minute film show how this 13th-century document was one of the inspirational sources for writers of the U.S. Constitution and the Bill of Rights. For details, contact the National Archives and Records Administration, 8th at Pennsylvania Avenue N.W., Washington, D.C. 20408.

"The Healing Arts in Early America" opens December 6 at the Fraunces Tavern Museum in New York. The exhibit surveys 17th- and 18th-century health care and covers Anglo-European and native American traditions. Explaining the medical contributions of minister-physicians, midwives, and military doctors, the exhibit includes 17th, 18th, and 19th-century prints, paintings, documents, medical implements, and household

artifacts. The staff of the Fraunces Tavern Museum also plans a lecture series—"Medical Treatment"—and talks and demonstrations on "Colonial Life, Lore, and Legend" to coincide with the exhibit. For more information, contact Mary Stiles, Fraunces Tavern Museum, 54 Pearl Street, New York, New York 10004.

Seven for the sesquicentennial.

The Texas State Library will present seven special exhibits beginning this month and continuing through 1986 in celebration of the Texas Sesquicentennial next year. Focusing on the development of Texas from early Spanish exploration to the present, the exhibits cover such topics as "Texas Books and Writers," "Legislative Landmarks of Texas," "The Republic of Texas," "The Governors of Texas," and "Texans in the Wars." For details and dates, contact Melissa Roberts, Texas State Library, P.O. Box 12927, Austin, Texas 78711.

Publications

To help organizations plan activities for National Women's History Week, March 2-8, 1986, the Women's Support Network has published the *National Women's History Project: Resource Catalog*. The publication lists such resources as curriculum guides, biographies, and records relating to the 1986 women's week theme, "Women: Builders of Communities and Dreams." The catalogue is available for \$1 from the National Women's History Project, P.O. Box 3716, Santa Rosa, California 95402.

The Museum Studies Library Shelf List, published by the Center for Museum Studies at the John F. Kennedy University, lists, in bibliographic form, museum-related resources. The second edition includes both the standard and recent publications on museum resources, the history and philosophy of museums, museum administration and law, conservation and historical preservation, curatorship,

museum education and learning theory, and more. Copies are available for \$10 from the Center for Museum Studies, John F. Kennedy University, 1717 17th Street, San Francisco, California 94103.

The Chamber of Commerce of the United States recently updated two of its publications for associations. *Federal Tax Treatment of Unrelated Business Income* summarizes common association tax problems and defines procedures for conducting taxable, unrelated business activities without jeopardizing a tax-exempt status. (Cost: \$5.) *Associations and Lobbying Regulation, 1985 Edition* explains the laws and regulations on lobbying by nonprofit organizations. (Cost: \$9.) To order copies, write Hugh McCahey, Association Department, U.S. Chamber of Commerce, 1615 H Street N.W., Washington, D.C. 20062.

The American Historical Association has published the Survey of Federal Writers' Project Manuscript Holdings in State Depositories, a state-by-state listing of repositories holding the federal project's manuscripts. The project, which began in 1935 as part of the Works Progress Administration, provided jobs for unemployed writers. Many writers recorded the plight of America's common people—their everyday lives, their folklore, and their experiences of suffering, oppression, and survival. The project ended in 1943 with much of the work unpublished. The 32-page guide is available for \$4 for members and \$5 for nonmembers, plus \$1 for handling, from the Publications Sales Department, American Historical Association, 400 A Street S.E., Washington, D.C. 20003.

Appointments

Thomas Livesay, the former assistant director for administration at the Dallas Museum of Art, is now the director of the Museum of New Mexico in Santa Fe.

At the Buffalo and Erie County Historical Society in New York, **Scott Eberle** is now research historian and **Cheryl Messore** is assistant director of development and public relations.

The new executive director of the Stamford Historical Society in Connecticut is **Russell Bastedo**.

The former acting curator of historic properties at Winterthur in Odessa, Delaware, **Steven M. Pulinka**, is now site administrator.

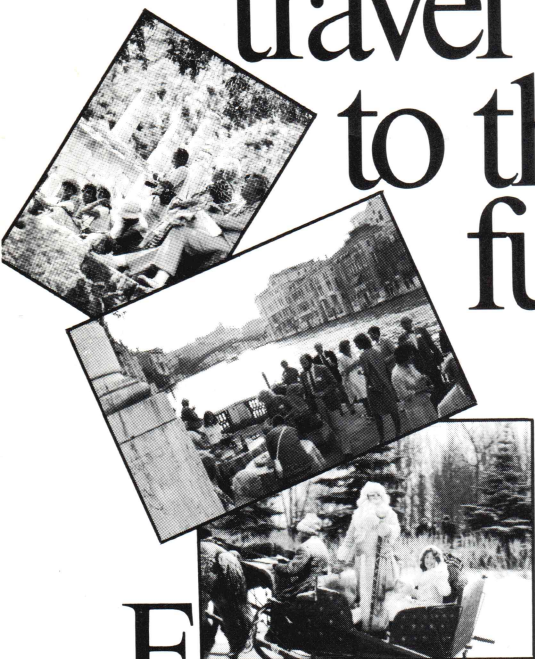
At the Long Island Historical Society in Brooklyn Heights, New York, **Lorraine Slater**, a former development staff member of the National Audubon Society, is now development officer; **Robert Grumet**, previously with the Heye Foundation-Museum of the American Indian, is now project director for the planned Brooklyn History Gallery; and **Jane Emmet**, a former New York City schoolteacher, is now assistant curator of education.

The new collections manager of the Wyoming State Archives, Museums, and Historical Department in Cheyenne is **Robert D. Gant**. The new museum conservation-preservation specialist is **Susan J. Torntore**.

Et Cetera

Whitaker receives award. The distinguished service award of the Federation of Genealogical Societies went to R. Reed Whitaker this year. Whitaker, a member of the AASLH council, directs the National Archives, Kansas City Branch. The federation's board of directors voted that Whitaker receive the award based on his continuing efforts to bring genealogists and professional historians together on the common ground of state and local history. For the past several years, Whitaker has promoted the idea that genealogists and family historians can contribute to the historical field and learn from persons in other areas of the history field as well. **HN**

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Tuning in

to the Past

A workshop on old-time radio helps gifted junior-high students learn about Chicago history

**BY CAROLE KRUCOFF
AND HILARIE STATON**

Every Thursday at the Chicago Historical Society, a voice from the past invites

Carole Krucoff is associate educator in the department of education and public programs at the Chicago Historical Society. Hilarie Staton, former docent and consultant for the Chicago Historical Society, is a free-lance educational writer and museum consultant in New York's Hudson Valley.

classes of gifted seventh- and eighth-grade students to "return with us now to those thrilling days of yesteryear." This invitation from early broadcasting is part of the "Old-Time Radio Workshop," a special collaborative program created by the society and the Programs for the Gifted Office of the Chicago Public Schools.

With shrinking budgets for education, historical societies and schools have a

new incentive to work together, especially if they can design joint programs that help students develop academic as well as museum-related skills.

The "Old-Time Radio Workshop" takes this approach. The program uses primary sources, such as historical documents and artifacts, to introduce students to the skills and techniques of investigative research. The program seems to work well

Students in the Chicago Historical Society's "Old-Time Radio Workshop" use program listings, original advertisements, old radios, and broadcast equipment during the workshop to learn the skills and techniques of investigative research.

for several reasons. First, it is a museum-school collaboration that recognizes and uses the particular talents and resources of each institution. Second, the workshops draw on a variety of the society's collections, relate to several school curricula, and are flexible enough to approach in several interesting ways. Finally, emphasis on research makes the program beneficial to the students.

The museum-school collaboration

The Chicago Historical Society began working with gifted junior high-school students in 1978, when the Programs for the Gifted Office provided our education department state funding to create a 30-session course for 20 gifted eighth-graders. In our course, we highlighted major aspects of Chicago history through a hands-on history approach that was not available in school classrooms. By introducing the society as a learning lab where students may explore the methods and techniques of historical research, we helped prepare them for high school, where, as independent scholars, they may use all the society's facilities to research school projects.

The eighth-grade course, which is still in operation, inspired us to consider other ways of reaching more gifted junior high-

school students. We began discussing a single-session program for eighth-graders and decided to continue our emphasis on the society as a learning lab for investigative research. By offering such a program to different classes each week, we could introduce important skills to a much wider audience, and we would also reach out to a new group—the teachers of the gifted.

Richard Ronvik, director of the Programs for the Gifted Office, and Judy Weisman, director of education and public programs at the society, encouraged us to write a grant proposal for a series of one-session gifted students' workshops. In the spring of 1983, we received a \$2,800 grant from the Program for the Gifted Office to plan and implement the program, which we named the "Old-Time Radio Workshop."

Stars, stories, and sound effects

Staff in the department of education and public programs at the society has always had an interest in old-time radio, primarily because our former education director, Sarajane Wells, was a star radio performer during the 1930s and 1940s. Her stories of early broadcasting showed us how radio could be the focus of an interesting workshop that would allow

students to "listen in" to history. Her description of the ingenious ways radio personnel made old-time sound-effects revealed radio as a vehicle for lively hands-on activities.

More than just an entertainment phenomenon, old-time radio is also an important aspect of Chicago's history. Many of the nation's early, better-loved programs emanated from Chicago, and the city became a center for the production and distribution of radios and broadcasting equipment. Because the society's museum galleries reflect that heritage, in our workshop we could relate our radio displays to such academic subjects as economics and technology as well as history. In planning for our new program, we discovered how well our research collections lend themselves to a radio workshop that also stresses the development of academic skills.

During the planning and implementation phase, we divided responsibilities for developing the "Old-Time Radio Workshop" between the society's staff and staff at the Programs for the Gifted Office. Sue Maxwell, coordinator of off-campus programs in the Programs for the Gifted Office, has initiated all gifted students' courses at Chicago's cultural institutions. She took on the time-consuming tasks of



Paul Petraitis, Chicago Historical Society

The Chicago Historical Society's workshop begins with classes of gifted eighth-graders visiting a 1920's parlor in the society's history galleries.



Towards the end of the workshop, students produce their own old-time radio show, using window screens, sheet metal, and a pair of old shoes to create sound effects.

administration and public relations. She identified all the schools with appropriate gifted classes and marketed the program to principals and teachers. She also scheduled individual classes and administered all funds. At the society, we concentrated on specific workshop content and the skills we wanted to help students develop. We had to choose the primary sources students would use, design activities that fit sources and objectives, and create a teachers' guide to suggested previsit and postvisit activities.

Before doing research in the society's library, we already knew that radio's golden age in Chicago spanned the years from the 1920s through the 1940s. Our research revealed how, by looking at radio technology, styling, and programming of the period, one could document the feelings, lifestyles, and events of the entire era—the experimental 1920s, the depressed 1930s, and the war-torn 1940s. This meant we could ask students to identify various types of change, both local and national, using the primary sources we located: original photographs, magazines filled with radio advertisements, programming logs from old newspapers, a selection of radios and radio equipment, and broadcast recordings from the entire era.

As we looked at our content and skills

objectives, our workshop format began to fall into place. We had selected the diverse materials for use in the program to allow students to apply a variety of learning skills, such as reading for detail and inference, analyzing photographs, and—as a research technique—listening to broadcasts. Students would begin the two-hour program with a gallery visit, move on to a research segment, and end by using their findings to produce their own version of an old-time radio show.

During the planning phase, the research staff faced several problems. While we located many usable primary sources in our research collections—for example, photographs and newspapers we could reproduce—other items, such as three-dimensional objects, were too rare or fragile for students to handle. Also, we did not have in our collection a single example of early sound-effects equipment—a real disappointment since we knew how much this would add to our “create your own program” segment.

Because we chose a topic that represents one of Chicago's industries, we were able to call on our constituents for help. The city's extensive community of radio buffs, collectors, and professionals aided our research, and we were able to purchase, for a reasonable price, a Zenith radio made in Chicago in 1934. This large

floor-model radio, which we placed in a setting that includes an overstuffed chair, an old floor lamp, and a hooked rug, suggests the dominant position of radios in 1930's homes.

The collectors who sold us our Zenith also equipped it with a tape recorder for playing early broadcasts. Other collectors gave us many original advertisements for early radios. One radio buff, who kept hundreds of radio-related items in the back room of his pizza parlor, donated a handsome 1928 floor model—complete with sliding doors.

Chicago's Museum of Science and Industry loaned us some original sound-



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effects devices, including the squeaking door used in the “Inner Sanctum” show and a device made from washtubs and chain-link fencing that made the crashing noise when Fibber McGee opened his famous closet in the “Fibber McGee and Molly” show. Staff at the society used these originals as models from which to make exact reproductions for use during the workshop. A former sound-effects man also gave us invaluable advice and built us a “slamming door” as well as a device to make the sounds of the sea, rain, and marching feet.

Putting the plan to work

Except for incorporating some teachers' suggestions and adding new materials, we have not changed the basic format since we offered the first session to a group of 30 gifted seventh- and eighth-grade students on November 3, 1983. But the program really begins at school, where teachers use our previsit materials to introduce the students to the concepts and terms used during the session at the society. In the classroom, students consider how present-day radio can document aspects of contemporary life. This lays a foundation for the workshop's approach to radio as a resource for studying change.

Since we want students to recognize that museum exhibitions are valuable research resources, the students begin their visit at the society with a 20-minute visit to the Chicago history galleries. There they see a 1920's radio surrounded by other Chicago-made products important to the city's economy. After exploring radio's contribution to Chicago's economic development, the students then see how technological changes over the years affected the appearance and quality of radios. We ask students to make detailed comparisons between the old radio, complete with its huge listening trumpet, and the radios they have at home today. Then we introduce the concept of social change by comparing two room settings—a Victorian parlor and a radio-dominated front room of a late 1920's bungalow.

Once students realize what they are to do, they quickly turn to skimming, locating, and organizing information. To give the class a focus for research and to help the students record their findings, we hand out investigation sheets to each group. Filling in these sheets helps students discover factual information as they answer specific technical questions. Students may also make inferences about economics by exploring why so many

[illegible]

Students find a wealth of information in a page from the 1927 Sears, Roebuck and Company catalogue. They begin to explore the economy, changing technology, and business advertising on radio broadcasts.

radios were sold on the time plan. Or they may draw conclusions about the ethnic make-up of Chicago by examining radio program content.

Because of the teachers' suggestions, we modified the group discussion segment, which follows the research segment. We now ask each group to record its findings on very large sheets of paper, which are hung in front of the class, to allow each group to see, compare, and discuss findings in the context of time periods. We then initiate discussion on technological, social, and economic changes, as well as any specific events students discover, in terms of their impact on Chicago and the nation as a whole.

After students develop a sense of how their research documents the past, we turn on the old radio and bring the past to life. Our tapes of early broadcasts include a cross-section of "golden age" programs, including "Jack Armstrong," "The Shadow," "The Lone Ranger," and "Fibber McGee and Molly." We include commercials, too, along with snippets from news broadcasts. Stretched out on the floor by the old Zenith, the students tell how they can identify specific time periods, people, and places; how the programs present actual events; and how the language used in the broadcasts helps create mental pictures, especially of people and places.

During the listening segment, we begin using our sound-effects devices, which give the class a genuine sense of "low-tech." The final workshop segment consists of the students' production of their own old-time radio show. With a situation outline as a guide, they use sound effects, voice and imagery techniques, and their own dialogue to create and record a broadcast. This tape-recording becomes their memento of the workshop.

Some helpful feedback

When our first series ended in March 1984, nearly 700 students had participated in the workshop. We received a letter from one articulate eighth-grader, who voiced opinions expressed by many other students. She wrote: "If I may be frank, I thought the workshop would be awfully boring. To my surprise, I was very interested in the presentation, and I also thought it very informative and even fun!"

Teachers responded positively, too. On evaluation forms we handed out, they offered comments such as these:

- "The type of applied research my students need."
- "Research work that will be useful in English and science as well as social studies."
- "It is a revelation to kids when they discover they don't have to depend on textbooks to learn about the past."

Teachers helped us improve the program by suggesting ways to revise investigation sheets and by encouraging us to add more news to our broadcast tapes.

The response from the Chicago Board of Education was positive, too. It provided funding to continue the program for a second and a third year. This fall, workshop leaders went to the Illinois State Gifted Conference, both to publicize the workshop and to learn more about teaching gifted students.

In the final analysis, the "Old-Time Radio Workshop" brings each of its partners lasting benefits. The Programs for the Gifted Office uses resources unavailable in the schools to provide a cost-effective academic experience for many students. The society now reaches a wider audience, displays a new exhibit on radio history, and has in place a workshop that may be adapted to other topics for different groups. More importantly, both the museum and the school system reap the rewards from encouraging Chicago-area students to become the future users and supporters of cultural institutions everywhere.

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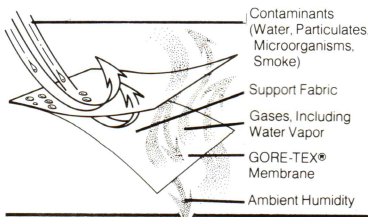
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IN MY OPINION

Nuclear holocaust: a historical issue

BY KIM PEASLEE

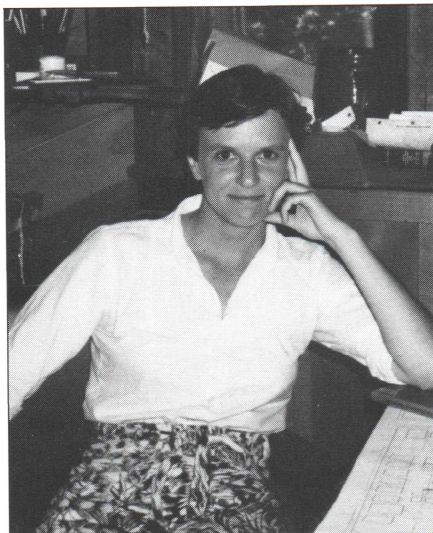
Today's local historians contend with a variety of professional and community issues, but they rarely treat the most crucial issue of our day, the threat of nuclear holocaust, as a legitimate historical concern. This growing threat overshadows the past 40 years of our history, yet collectors, preservationists, and interpreters seldom even acknowledge its existence. All this seems odd in the light of our professional concern—preserving the past. For in that most basic concern is another: protecting the future.

This is not a call to political action. Instead, I want to urge historians to deal with the threat of nuclear war as a historical issue. But first, they must overcome their reluctance to confront the nuclear threat. Only then can they begin to explore how their special perspective can contribute to the public's understanding of such a sensitive issue.

Contending with the present

Several major obstacles impede historians' acceptance of nuclear catastrophe as a historical issue. The first is what psychiatrist John Mack calls "resistance to knowing"—that individual and cultural phenomenon of active ignorance. When we think of nuclear holocaust, we see images so horrifying they literally defy belief. And we cannot imagine anyone being crazy enough to trigger the huge nuclear arsenals currently on alert. But, surely, as historians, we are amply aware of past acts of human irrationality and error. In our denial of the possibility of similar acts in the future, we succumb to a paralysis of words and actions when they are needed most.

The second impediment derives from a belief—or a willingness to believe—that the nuclear "problem" is political and military in nature and is better left to experts in those fields. But, clearly, our newly acquired and permanent knowledge of how to self-destruct directly affects us all, no matter what our arena of professional life. If this knowledge so



Kim Peaslee

threatens our collective existence, then knowledge, as Jonathan Schell concludes in *The Fate of the Earth*, must be the deterrent.

Historians can contribute significantly to dealing with the nuclear problem because of their knowledge of the past and concern for the future. Why aren't more historians eager to apply their perspectives to the treatment of the nuclear issue? David Pace, a history professor at Indiana University in Bloomington, suggests that among scientific historians, there is a hesitancy to contend with the present. He says the year 1945 "has been an important watershed for so long that historians are reluctant to realize a great deal of history has happened in the last 40 years. . . . They are reluctant to get into an emotional and undocumented issue."

Pace, the faculty advisor to the Indiana Students for Nuclear Freeze Committee, became actively involved in nuclear deterrence only in recent years. "I became a historian because of concerns with public issues. I kept public issues and nuclear deterrence issues separate until I realized the connection between the two." He believes historians can help isolate the sorts of concerns that consistently surface in examinations of such threats, both past and present.

A part for local history

Pam Service, curator at the Monroe County Historical Society in Bloomington,

provides a local historian's viewpoint. She perceives the problem of nuclear war along a historical continuum: "[Local historians] have a certain obligation to bring out this continuum and the fact that we have a stake in the future. If you are interested in the past, you are necessarily interested in the future." She comments that some people get lost in history and don't view it as a continuum, or they see history as something clean and pure—conservation of the past.

"Part of the reason I am so interested in this issue is because I *am* interested in conserving the past. Environmentalism is a very conservative stance, and history can be seen in the same light," says Service. She chides politicians who label themselves conservative but who seem willing to risk the future.

Both Pace and Service suggest ways local historians can use their skills and resources in treating the threat of nuclear war. Pace believes the issues would be a good topic for an oral history project. Historians might ask subjects how and when consciousness of nuclear war began and what their reactions are to this consciousness. Such a study might illuminate subconscious fears and awareness.

Service recommends approaching anxieties about war and the future from a historical perspective. By examining archival letters and newspaper accounts, historians can research how people involved in past wars perceived the future. She suggests juxtaposing these past anxieties with present fears about nuclear war.

Legitimate history

Interpreting the cultural aspects of living in the nuclear age is legitimate history; indeed, it is a fundamental step towards breaking the "resistances to knowing" that grip our society. As we accept the historical validity of nuclear threat, so, too, can we contribute to public awareness and acceptance of it. By taking such action, we may realize the hope of eminent physician and biologist Lewis Thomas, as cited in the *Harvard Educational Review's* special issue "Education and the Threat of Nuclear War" (August 1984): "You can't get rid of the knowledge of how to make hydrogen bombs . . . but there is a way to come to an agreement among responsible nations that nuclear weapons will no longer exist. If that isn't accomplished, then I don't think I'm going to have any great-grandchildren. I hope it will be accomplished and that it will become an interesting and encouraging kind of history for [nations] to learn."

Kim Peaslee is an instructional designer at Scientific Systems Inc. in Cambridge, Massachusetts.

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AASLH awards five consultations

The AASLH consultant service awarded five consultations at its July screening. Through the service, AASLH helps historical societies and museums solve problems relating to collections management, long-range planning, restoration, exhibit planning and fabrication, and other areas of historical agency operations.

With the support of a grant from the National Museum Act, administered by the Smithsonian Institution, AASLH provides organizations with expert advice at a minimal cost. Recipient institutions with operating budgets of less than \$50,000 per year cover only the costs of the consultant's lodging and meals during the two-day visit. Those with budgets of \$50,000 or more cover the consultant's lodging, meals, and one-half of the transportation expenses.

Since its inception in 1973, the serv-

ice has awarded 484 consultations to historical institutions throughout the United States. At its July screening, the consultant service reviewed 22 applications and approved consultations for the following institutions:

- Bishop Hill Heritage Association, Bishop Hill, Illinois, to develop marketing strategies for its museum store
- Lane County Historical Museum, Eugene, Oregon, for space planning and use
- Loxahatchee Historical Society, Jupiter, Florida, to develop fund-raising strategies
- Rancho La Cerritos, Long Beach, California, for interpretive and long-range planning
- Washington State Capital Museum, Olympia, Washington, to develop procedures for organizing a traveling exhibit

The 1986 deadlines for submitting applications for consultations are January 3, April 4, and July 3. To obtain an application form and guidelines or for more information, write or call Melanie Larkins, AASLH Consultant Service, 172

Statement of Ownership

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Lynch Museum Services, 1601 Sherman Avenue, Pennsauken New Jersey 08110, 609 663 8555

POSITIONS

SITE MANAGER, Sunnyside, a property of Sleepy Hollow Restorations. To be responsible for the daily operation of Sunnyside, the mid-19th-century home of Washington Irving. Responsibilities include management of a staff of 16 (full-time and part-time) interpreters, supervision of extensive programs for students and the general public, and supervision of the physical property. Qualifications: experience and proven ability in management with emphasis on interpersonal skills. Knowledge of and experience with historic sites. Advanced degree in museum-related field and knowledge of mid-19th-century lifestyle preferred. Salary commensurate with ability and experience. Send resume and letter of intent to Renee Friedman, Director of Interpretation and Education, Sleepy Hollow Restorations, 150 White Plains Rd., Tarrytown, N.Y. 10591.

ASSISTANT DIRECTOR/CHIEF CURATOR. Urban history museum overseeing five properties funded by a combined private/public budget, seeks assistant director. Background needed in 19th- and 20th-century decorative arts, with knowledge of American urban history. Applicant must also demonstrate experience with use of material culture as historical documents in exhibitions and public programs and with organizational management. Responsibilities will include aggressive development of the collections to prepare for a major installation, research, temporary exhibit development, publishing, and supervision of the curatorial staff of three departments. Requirements: MA in related field plus five years in supervisory position in a museum; also, productivity, creativity, and skills in organizing and leading a team. Highly competitive salary commensurate with qualifications. Excellent benefits. Send resume and letter to Nancy Brennan, Director, Baltimore City Life Museums, (The Peale), 800 E. Lombard St., Baltimore, Md. 21202.

CURATOR OF EDUCATION. Eckley Miners' Village seeks applications from qualified museum professionals for a newly created position to develop school and public programs in a mid-19th-century mining village with 58 major structures and 225 outbuildings. This is a living history museum with retired miners and their families in residence. The museum's focus is on everyday life. Energetic, innovative individual is sought to develop a self-sustaining tour and special event calendar. Possibility of low-cost housing in the village. First-year funding is guaranteed at \$15,500 plus benefits, with possibility of future employment. Minimum requirements include an MA in American history with training in museum studies or equivalent education and experience. Send resume and references to Director, Eckley Miners' Village, R.D. #2, Box 236, Weatherly, Pa. 18255.

EXECUTIVE DIRECTOR, Sun Inn Preservation Association. To administer and manage the operation of the association and a small 18th-century inn. Position available immediately. Requirements: good management and public-relations skills; ability to work with a board, volunteers, and the community. Experience in administration and operation of a small museum or historical society necessary. College degree required. Submit resume and salary expectations to Search Committee, Sun Inn Preservation Association, 564 Main St., Bethlehem, Pa. 18018.

DIRECTOR. New position, Portland, Maine. Victoria Society of Maine seeks knowledgeable, energetic individual to oversee operation of the Victoria Mansion, 1858 museum-house with original furnishings. Responsibilities: developing educational and interpretive programs; coordinating restoration, collections management; grant writing; fiscal management; coordinating volunteers; and increasing community awareness. Qualifications: BA with experience, MA preferred; proven skills. Send letter and resume to: Mrs. A. Holmes Stockly, 186 Falmouth Rd., Falmouth, Maine 04105.

HISTORIC RESOURCES MANAGEMENT AND HISTORICAL ADMINISTRATION. Tenure-track assistant professor position: public history, starting Aug. 1986.

PhD/experience in public history field. Responsibilities: teaching and curriculum development in conjunction with existing public history program. Salary dependent on qualifications. Send application letter detailing experience and qualifications, resume, related materials, and three letters of reference to Noel J. Stowe, Department of History, Arizona State University, Tempe, Ariz. 85287. Application deadline Dec. 6, 1985. AA/EOE. Women and minorities are urged to apply.

DIRECTOR. Chief executive and general administrative head of the Hennepin County Historical Society and Museum. The museum features objects and manuscripts documenting the history of Minnesota's major urban area. Collection strengths include costumes, quilts, toys, early diaries, maps, and photographs. The society board seeks to renovate exhibitions and expand visibility and membership. Director's duties include fiscal management and fund raising; collections management; staff and volunteer supervision; program development; marketing and public relations; interpretation and outreach; publications; and building renovation and expansion. Qualifications include MA degree in history, American studies, museology, or related field; 3-5 years progressively responsible administrative experience in history museum, historical society, or similar organization; excellent communications skills; leadership qualities that include a proven record of initiative, creativity and effectiveness; and the ability to work in harmony with a variety of people and the community. Salary \$20,000-\$25,000, depending on experience. Send letter of application, resume, and references to Blaine Harstad, 1036 Norwest Midland Building, 401 Second Ave. S., Minneapolis, Minn. 55401. EOE.

DIRECTOR/CURATOR, Clarion County Historical Society, Clarion, Pa., for employment spring 1986. To coordinate museum activities, supervise volunteers and staff, prepare exhibits and circulating programs, and develop grant proposals. Qualifications: MA with certificate in museum studies or related field preferred. Entry-level salary: \$12,000 annually plus hospitalization. Send resume by Dec. 15, 1985, to: Search Committee, Clarion County Historical Society, 18 Grant St., Clarion, Pa. 16214.

EXHIBITS CURATOR, North Carolina Museum of History. Salary: \$21,696-\$32,988. Creative individual with strong administrative skills; supervise exhibits branch of seven people; overall responsibility for design, construction, and installation of temporary and permanent exhibitions; major responsibility will be to assist in building programming and exhibit designs for new \$15 million history museum to open in 1990. Bachelor's degree in art, art history, or history; three years experience in museum exhibits with two years supervisory experience. Contact John D. Ellington, 109 E. Jones St., Raleigh, N.C. 27611, (919) 733-3894.

CHIEF CURATOR for major restoration complex consisting of Colonial capitol and royal governor's palace, five additional historic houses on 14-acre site, significant collection of American and English 18th- and early 19th-century decorative arts. Supervise work of assistant curator and registrar. Serve as head of collections branch and direct all activities including exhibits, collections management, research, conservation, and records. Qualifications: extensive curatorial experience and strong background in 18th- and 19th-century decorative arts, MA in art history, history or museology field; publications and lecture experience. Send letter, resume, academic transcripts, and publications list to Kay Williams, Administrator, Tryon Palace Restoration Complex, Box 1007, New Bern, N.C. 28560.

REGISTRAR for collection of 18th- and early 19th-century objects exhibited in restoration complex consisting of royal governor's palace and five additional historic houses located in historic coastal town with major preservation activity. Responsible for all collections records including computerized inventory. Maintain photo and documents archives. Manage insurance, prepare condition reports, supplement field information, maintain storage areas, conduct research, photograph objects, and coordinate handling of objects in transition. Assist with curatorial and conservation activities. Qualifications: MA in museology or related field and one year experience in registrar's office. Send letter, resume, and academic transcripts to Kay P. Williams, Administrator, Tryon Palace Restoration Complex, Box 1007, New Bern, N.C. 28560.

EXECUTIVE DIRECTOR, Historical Society of Southern California, a 103-year-old historical society. Responsible for membership and organization growth, program development, fund raising and public relations, and a \$100,000 annual budget. Qualifications: minimum BA in appropriate field and three or more years relevant experience. Salary negotiable. Send resume to Michael H. Dougherty, President, 200 E. Avenue 43, Los Angeles, Calif. 90031.

CURATOR OF MANUSCRIPTS. The Historic New Orleans Collection, a privately funded research institute, located in a French Quarter complex in New Orleans, consisting of a manuscripts division, research library, curatorial division, and museum complex, seeks to fill the position of curator of manuscripts. The curator is responsible for overseeing the daily operations of the manuscripts division (currently consisting of three full-time and two part-time employees), including the supervision of the processing program, researcher services, registration, and extensive microfilm collections. Additionally, the curator is responsible for providing the director with personnel and budget recommendations for the manuscripts division. The primary responsibilities of the curator are the administration and development of the manuscripts collections. The work includes the identification of and research concerning potential acquisitions. The curator must work with the director and other staff members to implement acquisitions policies. Applicants for the position should have experience in archival methods and theory. Proven administrative ability, a good knowledge of Louisiana and American history, a thorough understanding of historical research practices, and a familiarity with the market in historical manuscripts are essential to continuing an active acquisition program. Advanced degrees desirable. Salary commensurate with experience. Send resume and references prior to Dec. 1 to the Personnel Director, The Historic New Orleans Collection, 533 Royal St., New Orleans, La. 70130.

DIRECTOR, The Antiquarian and Landmarks Society Inc., which operates nine historic house museums in Connecticut. Responsible for overall management, including financial management, planning, budgeting, promotion, programs of education and interpretation, membership development, and personnel. Qualifications: BA, MA; leadership; ability to work with people; experience in administration; professional competence in the interpretation of historic structures; and knowledge of fund raising and grant writing. Position entails supervision of a staff member (to be hired) in charge of sites and structures, their maintenance, furnishing, etc., and the development of local volunteer support groups. Director's salary plus benefits: mid-\$30s. Resume with cover letter should be sent by Dec. 1 to Search Committee, The Antiquarian and Landmarks Society Inc., 394 Main St., Hartford, Conn. 06103.

COORDINATOR OF PROPERTIES AND PROGRAMS, The Antiquarian and Landmarks Society Inc., which operates nine historic house museums in Connecticut. Responsible, under the society's director, for structures and sites, including staff, furnishings, acquisitions, and local volunteer support groups. To assist with programs of education and interpretation. Qualifications: BA, MA; initiative; ability to work with people; professional competence in the maintenance and interpretation of historic structures and materials; and experience with volunteer groups. Salary plus benefits (including apartment in historic house): mid-\$20s. Resume and cover letter should be sent by Dec. 1 to Search Committee, The Antiquarian and Landmarks Society Inc., 394 Main St., Hartford, Conn. 06103.

EXHIBITS DESIGNER, Sam Houston Museum. Bachelor's degree design field: theater, commercial, etc. Will consider additional experience or certification for educational requirements. Two years museum or related field experience. Intensive experience in all aspects of exhibits preparation: research, case/prop fabrication, etc. \$17,028 per year. State benefits. Contact Personnel Department, Sam Houston State University, P.O. Box 2356, Huntsville, Texas 77341, (409) 294-1070. AA/EOE.

MUSEUM DIRECTOR. The Museum of East Texas, Lufkin, Texas, seeks a full-time, highly motivated professional director for leadership and direction. Must be skilled in all areas of museum development and management including

fund raising, public relations, and exhibit preparation. Must be able to supervise staff and volunteers. Education programs will be emphasized in art, science, and history. Requirements: degree in museum studies, art history, related fields, or equivalent experience. Salary is commensurate with experience. Submit resume and three professional references to: Museum of East Texas, Susan Summers, Search Committee, P.O. Box 771, Lufkin, Texas 75901.

DIRECTOR, Historic St. Augustine Preservation Board, State of Florida. Administrator for seven-member board, directing staff of 30 in property development and maintenance, interpretation, and research. Experience in administration, budgeting, property management, and fund development required. Position entails community involvement and public speaking. Principal focus is museum administration. Salary range \$25,000-\$32,000. Apply by Nov. 30, 1985. Mail to P.O. Box 1987, St. Augustine, Fla. 32084. AA/EOE.

PARTTIME EDUCATOR, Oswego County Historical Society. To be responsible for the society's education programs including museum tours, out-reach programs and the development of new educational kits, as well as docent recruitment, training, and scheduling. Thirty hours per week. Qualifications: BA in education, museum studies, or history, with experience in museum education desirable. Salary \$9,900. Send resume to Oswego County Historical Society, Richardson-Bates House Museum, 135 East Third St., Oswego, N.Y., 13126, by Nov. 30, 1985.

EXECUTIVE DIRECTOR OF VMI MUSEUM PROGRAMS. The Virginia Military Institute invites applications and nominations for the position of executive director of VMI Museum Programs. The executive director reports directly to the dean of the faculty and provides overall direction and coordination for the successful operation and development of the VMI Museum in Lexington, Va., the New Market Battlefield Park in New Market, Va., and other museum-related activities at the institute. The executive director also assists the VMI Foundation in all museum-related fund-raising and development activities. The position will be available July 1, 1986. Qualifications include appropriate education (advanced degree preferred) in museum or historical agency administration, history, or related fields and significant experience within a museum or historical agency. Effective communication skills are essential. Salary is competitive and commensurate with qualifications. To apply, submit a resume and three references to: John W. Knapp, Dean of the Faculty, Virginia Military Institute, Lexington, Va., 24450. Deadline for applications: February 1, 1986. AA/EOE.

CURATOR, Pioneer Museum and Art Center, Woodward, Okla. Active, regional history museum, managed by private foundation, seeks aggressive, high-energy person with organizational and administrative ability. Position requires knowledge of museum operations and educational programs. Degree in history or related field. Museum experience desirable. Salary range \$15,000 to \$18,000. Send resumes to Sarah Taylor, Director, Pioneer Museum and Art Center, P.O. Box 1167, Woodward, Okla. 73802. Application deadline: Nov. 30, 1985.

CURATOR, Wyoming Historical and Geological Society, a county historical society, seeks a curator to manage the society's collection, supervise educational programs, and design and install exhibits. Reports to the executive director. Candidates must have a bachelor's degree in museum studies, American history, or other related field. Salary: from \$9,700 to \$10,700 with housing and benefits. Send resume and three references by Dec. 15, 1985, to Executive Director, Wyoming Historical and Geological Society, 49 S. Franklin St., Wilkes-Barre, Pa. 18701.

CATALOGUER, for books and serials in the Clarke Historical Library, a research library that collects books, pamphlets, manuscripts, and other materials primarily relating to the Great Lakes Area. The cataloguer has some public service responsibilities and supervises a small cataloguing support staff. ALA accredited MLS required, and master's in relevant discipline preferred. Experience with OCLC system, AACR2 cataloguing rules, and rare books is required. Twelve-month tenure-track faculty appointment. Either target level instructor (\$20,167 minimum) or assistant professor (\$22,611 minimum), according to academic credentials. Research and publication expected for tenure and promotion. Send resume and names and addresses of three cur-

rent references to Selection Committee, 206 Park Library, Central Michigan University, Mt. Pleasant, Mich. 48859, by Nov. 29, 1985. AA/EOE. Women and minorities are invited to apply.

PROGRAM DIRECTOR, Federation of Historical Services, a nonprofit regional museum service organization in upstate eastern New York. To plan and implement monthly workshop series, edit quarterly newsletter, and assist with consultations for local historical agencies. Qualifications: MA in history, museum studies, or related field. Two to four years museum experience essential; computer experience helpful. Individual must have strong organization and communication skills; flexibility and creativity important. Salary: \$12,000-\$13,000 depending upon experience. Send resume to: Molly Lowell, Director, Federation of Historical Services, 189 Second St., Troy, N.Y. 12180.

HOUSE MUSEUM ADMINISTRATOR. Administer 1840's Greek Revival country-house museum with some space available for public rental. Broad responsibilities for interpretation, public programs, exhibit development, fiscal management, as well as site and collection management. Training in museum studies or a combination of duty-related experience and education. State position, excellent benefits. Salary \$15,000-\$20,000. Send application, resume, and references to Kirby Turner, Waveland Search Committee, 201 N. Mill St., Lexington, Ky. 40508. Closing date Dec. 30, 1985. EOE/M/F/H/.

MUSEUM STATE PROGRAM MANAGER, Wyoming State Archives, Museums and Historical Department, Cheyenne, Wyo. Directs the administration and operation of the state museum, including budget, staffing, and long-range planning. Requires BS in museum management or other closely related field plus five years experience in museum management, including two years with major responsibility for program development or supervision. Should have knowledge of a wide range of museum areas (art, science, history, education) and operations (research, curatorial, and technical procedures). Starting salary range: \$2,362-\$2,742/month. Obtain and submit application to Personnel Division, Emerson Building, 2001 Capitol Ave., Cheyenne, Wyo. 82002-0060, no later than Jan. 6, 1986. EOE.

EDITOR OF PUBLICATIONS, Arizona Historical Society. Responsible for the society's publication program including: quarterly *Journal of Arizona History*; bimonthly newsletter *Arizona History*; selected books on the history of the Southwest; annual report; various pamphlets and brochures; and other printed materials. Position is covered under the State of Arizona Personnel System and is eligible for full benefits. Salary range: \$20,862-\$29,478. Minimum qualifications: BA in history, American studies, or equivalent and three years experience including knowledge of historical research, editorial and publication practices and procedures. Graduate education may substitute for experience. Master's in history preferred. Send inquires and resume by Nov. 30, 1985, to James Moss, Executive Director, Arizona Historical Society, 949 E. Second St., Tucson, Ariz. 85719. EOE.

CURATOR, Historical Museum at Fort Missoula. Located in the core of historic Fort Missoula (1877-1947) and consisting of 12 historic structures on 32-acre site, this county-funded museum seeks a qualified full-time curator. Responsibilities include: performing curatorial work in acquisitions, research, interpretation, restoration, and cataloguing artifacts; designing, researching, and installing long-term and temporary interpretive exhibits; training docents, volunteers, and student workers; designing special events and educational programs for students and the community; and interpreting the site to the public. To assist the director with long-range planning for building restoration, site development, exhibitions, collections management, and programming. Successful candidate must have proven organizational ability, good written and oral communications skills, ability to be innovative in a small budget situation as well as be able to work well with volunteers. Must be physically able to climb stairs, lift crates, climb ladders, and operate equipment related to building maintenance and exhibition installation. Training in museum studies and knowledge of 19th- and early 20th-century decorative arts and material culture is highly desirable. Qualifications: MA in museology or related field plus two years museum experience or BA in museology or related field and four

years museum experience. Excellent salary and benefits. Send cover letter highlighting abilities and career goals plus resume and three references to: Missoula County Personnel Department, Missoula County Courthouse, 200 W. Broadway, Missoula, Mont. 59802, by Dec. 1, 1985. EOE/AA. M/F V/H.

UNIVERSITY ARCHIVIST. An NHPRC grant-funded position for one year, becoming permanent. Tenure tract with faculty status in the library. Responsibilities include the development of the university archives, reference work, and preparation of exhibits. Qualifications: ALA accredited MLS required; training in archives and records management highly desirable; an advanced degree in history desirable. Entry level position, available Feb. 1, 1986. Salary: \$18,750 plus benefits. Send letter of application with resume and three references to Chair, University Archivist Search Committee, R.M. Cooper Library, Clemson University, Clemson, S.C. 29634-3001. Application deadline Dec. 31, 1985.

ARCHIVIST, University Museum, University of Pennsylvania. Responsible for administration of established archival program at a major academically oriented museum of anthropology/archaeology. Duties include planning and policy formulation, directing processing and referencing operations, and supervising staff and volunteers. Minimum qualifications: MA in history, American studies, or anthropology/archaeology and 3-5 years of previous archives experience. Salary range: \$19,175-\$24,575. Deadline: Dec. 1. Send resume to Gloria Swift, University Museum, 33rd and Spruce Sts., Philadelphia, Pa. 19104. AA/EOE.

MUSEUM REGISTRAR. To manage and share responsibilities for care and storage of historical collections and to supervise assistant registrar. Competence in registration methods; packing and shipping; transportation and insurance; and knowledge of 19th-century material culture. Minimum qualifications: two years experience in professional curatorial work or BA in American history, museum science, or closely related field and three years related experience. Graduate degree may substitute for one year experience. Knowledge of computer systems desirable. Salary range \$17,861-\$25,240. Letters of inquiry will be accepted through Nov. 30, 1985, by Joyce Barrett, Arizona Historical Society, 949 E. Second St., Tucson, Ariz. 85719. EOE.

HISTORY CENTER SUPERVISOR. To supervise, direct, and plan the daily operation, maintenance, and security of the new Sacramento History Center. Requires three years of increasingly responsible experience in a museum environment, with at least two of the three years in a supervisory capacity. Also requires graduation from a four-year college with major in public or business administration, history-related humanity, or other related field; master's degree desirable. Detailed resume must be accompanied by a City of Sacramento application and supplement. Applications may be obtained by calling (916) 449-5726. Submit completed resume and application packet to: City of Sacramento, Personnel Department, 801 9th St., Room 101, Sacramento, Calif. 95814 by 5:00 p.m., Dec. 13, 1985. Employment counter open Monday-Friday, Noon to 5:00 p.m. only or call (916) 449-5726. EOE/AA.

INTERPRETIVE SPECIALIST. To assume primary responsibility for first, second, and third person forms of interpretation at a large, open-air museum with a vital, rapidly expanding program. Includes training and evaluating interpreters, overseeing foodways and historic clothing programs, and assisting in the development and implementation of new storyline emphases. BA in American history or a related field and 2-3 years experience in museum interpretation preferred. Strong supervisory qualities required. Send resumes to Personnel Office, Conner Prairie, 13400 Allisonville Rd., Noblesville, Ind. 46060. EOE.

Costs: Institutional members of AASLH may run positions advertisements at the rate of \$.75 per word. Individual members and nonmembers may run positions advertisements at \$1.50 per word. Please send purchase orders or announcements to Positions, HISTORY NEWS, AASLH, 172 Second Ave. N., Suite 102, Nashville, Tenn. 37201.

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The AASLH Technical Information Service



Report #5 from the AASLH Technical Information Service (TIS) instructs museums and historical agencies on the proper administration of their historical photograph collections. The report will cover among other things: inventorying holdings as a basis for making collection management decisions; generating income through reproduction services; promoting the collection in fund raising efforts *without* destroying the photographs in the process; providing researchers access to holdings; and hiring a photo consultant.

This report is just one example of the valuable information found in the AASLH Technical Information Service. Developed especially for the professional who "wears many hats" at his or her institution, the TIS will continue to provide the comprehensive information needed for the success of the institution.

To receive Report #5 on The Management of Photograph Collections and five other reports in the next year, reply to the special offer you'll shortly receive in the mail, or send \$18.00 by December 13 to the AASLH Technical Information Service, 172 Second Avenue, North, Nashville, TN 37201.



AASLH's
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